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DISNEY NEWS

FANTASMIC! Debuts at Disneyland

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ON THE COVER:
Mickey's imagination
ignites FANTASMIC!
on Disneyland's Rivers
of America.
Illustration
by Mike Wepplo

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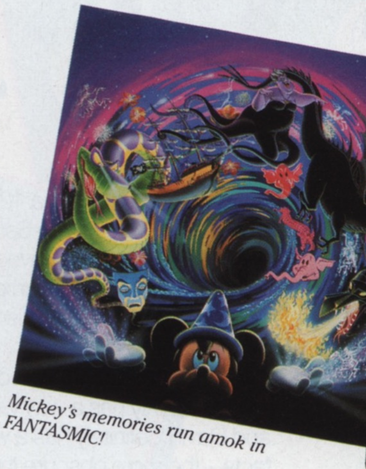

Mickey's memories run amok in FANTASMIC!

Vive la "home on the range."

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NOTES

The holidays really threw us for a loop this issue (we start production in mid-December). It seemed that everyone was on vacation, out of town, or out sick, which meant a lot of last-minute interviewing, writing and scrambling for photos. This is leading up to an apology and explanation to all those trivia fans who will be looking frantically for David Fisher's continuation of his "Secrets of Walt Disney World." The secret is, we just didn't have time to get the photography we wanted to use with the article. Maybe next time.

Luckily, we had a late entrant that is every bit as entertaining and informative—and has *great* photos. **"Did You Hear the One About..."** by Ryan Harmon and David Mumford reveals the original stories that were used in the development of some of your favorite attractions.

Ryan, a Show Writer for Walt Disney Imagineering, has become somewhat of a *DISNEY NEWS* regular. His first contribution was "The Disneyland That Never Was," about the Disney Gallery in Spring 1990, followed by a three-parter on the development of Tomorrowland.

While Ryan enjoys his work as an Imagineer, he is also a songwriter who recently completed work on his first three-song demo tape, and a screenwriter currently collaborating on his first full-length screenplay.

Archivist Dave Smith showed us a few of the treasures he plans to bring to next fall's Disneyana Convention at Walt Disney World.

Will Imagineermates David Mumford (left) and Ryan Harmon pursue future joint ventures into the obscure? Stay tuned.

David Mumford is a 12-year veteran of Imagineering. He is a Senior Project Show Set Designer involved with the Disney-MGM Studios-Europe and Tomorrowland at the Walt Disney World Magic Kingdom.

The two make a formidable team: Ryan certainly has a way with words, and David definitely has a way with facts—the more obscure the better. In fact, he has become an unofficial Disney Theme Park historian, often called upon to answer historical questions. David even served as associate producer on "The Disneyland Story," a 1990 special made for The Disney Channel.

One of David's major reference materials is *DISNEY NEWS*. He has been a subscriber since its second year of publication, and his first (and *only* until this article) work in print for this magazine was a letter to the editor in the Fall 1973 issue.

Now that you know the trivia on the writers, read what they have to say and find out for yourself how, according to Ryan, "every attraction tells a story."

Photographer Wayne Williams and I visited Disney Archivist Dave Smith to see what he'll be bringing to the first-ever Disneyana Convention at Walt Disney World next fall. Dave was particularly excited about a recent acquisition he plans to display—a punch-out book from 1934 in mint condition. How anyone could resist punching out those characters for all these years is beyond me. Needless to say, Dave wouldn't let me hold it for long.

The most fascinating item he had, though, was the original script for "Steamboat Willie," written in Walt's own hand. The pictures we took that day are in the story **"Coast-to-Coast Collectibles Conventions,"** so titled because here on the West Coast, Disneyland is getting ready for its first Teddy Bear Classic. It's a good year for gatherings.

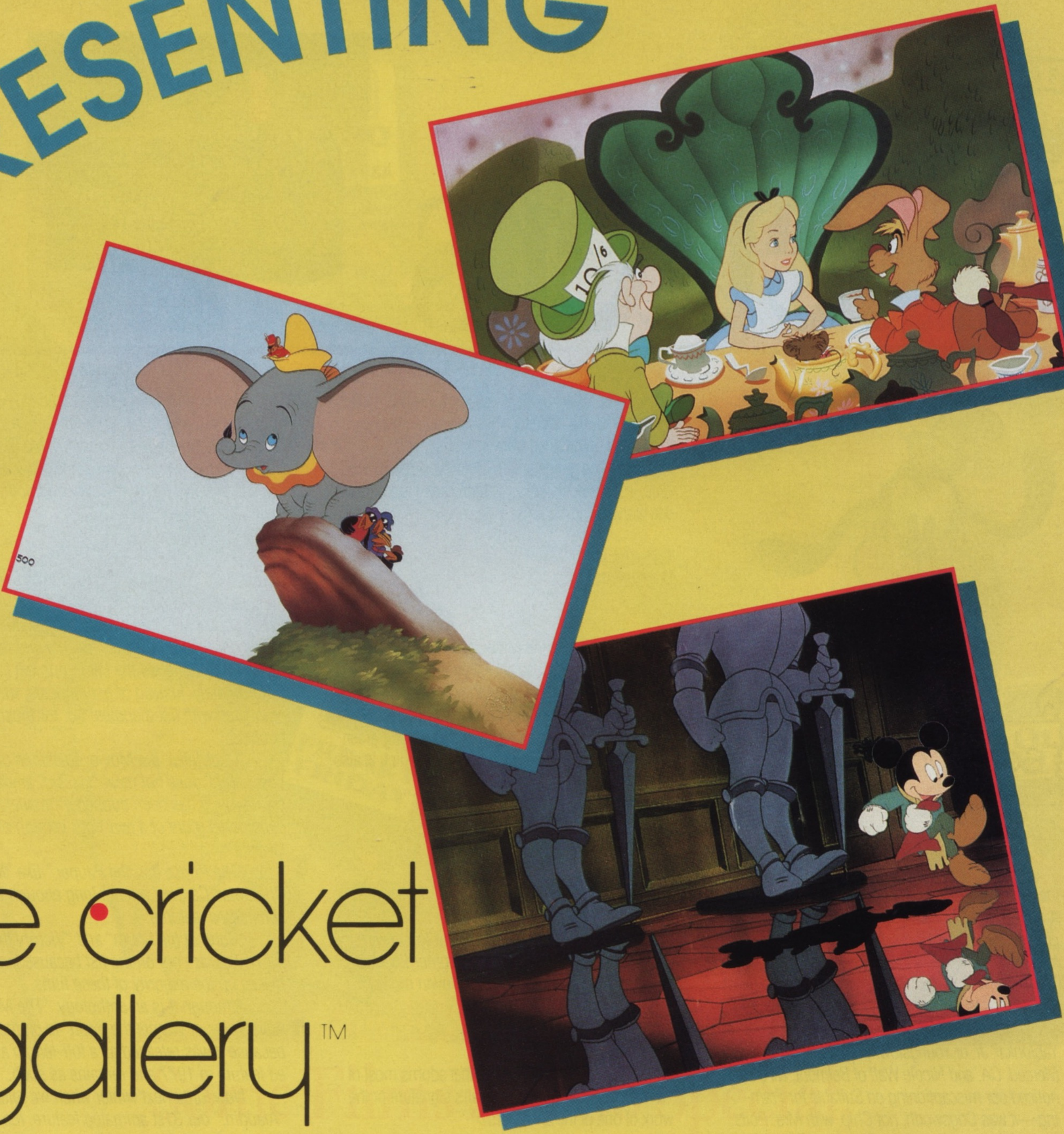
Tracking down someone to interview for the Euro Disney Entertainment story—our final installment before opening—was probably the biggest challenge of this issue. I finally connected with Jean-Luc Choplin, Director of Entertainment for Euro Disney Resort. As has been the case with everyone I have interviewed for this series, he was charming, delightful, and wonderfully enthusiastic. It is such a pleasure to talk to these people—they are so busy preparing for April 12, but they love to tell you about the marvelous things they will present to their guests on opening day.

As Jean-Luc explained it, "We're trying hard to create that magic. Now we're waiting for the guests to give us the reward (applause)." **"Que Le Spectacle Commence!"**

Our next issue will be primarily devoted to the opening of Euro Disney Resort. To be sure that we are able to use photos from the Grand Opening we have moved our production schedule back slightly, so subscribers, don't be alarmed if your summer issue arrives the second week of June instead of the first. It will be worth the wait.

Àbientôt!**—AKO**

PRESENTING



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Letters

DISNEY
N E W S

somebody goofed!

Sharp-eyed readers caught a few mistakes in the Winter issue of DISNEY NEWS: Our own Disney Archivist, Dave Smith, was first to point out the correct classic title "The Adventures of Ichabod and Mr. Toad" (no Crane after Ichabod); and in "The Secrets of Walt Disney World," it should have been "Steamboat Willie" (not Willy).

Several readers, including Jerome A. Yablonkai, Jr. of Youngstown, OH, Matt DeAnda of Merced, CA, and Nicole Wall of Belmont, MA, noticed our miscaptioning on Suitable for Framing—it was Cogsworth, not Chip, with Mrs. Potts.

Others, such as John Ring from Galt, CA, and John Finegan from Phillipsburg, NJ, spotted the error in "Walt Disney World, Part II"—Walt died in December 1966, not 1965.

Arlen Strickland from Epcot Outreach brought to light these spelling corrections from our Fall issue: Gabrielle de Villeneuve and Jean Cocteau.

Finally, we're sorry to have to report that, contrary to the information we gave in this column last issue, Tokyo Disneyland can no longer accommodate mail order merchandise. So forget about the address we gave you and start planning your trip to Japan—or the next Disneyana convention.

I loved your recent article on the "Secrets of Walt Disney World" (Winter 1991). I would, however like to add one hidden Mickey Mouse that you didn't include. In the gangster scene of *The Great Movie Ride*, in a window above the bank, there is a silhouette of everyone's favorite mouse.

Tracey Reisman
Marlboro, NJ

Re: the article in the winter issue about where to find Mickey Mouse at Disney World, you forgot two surprising places—the 6th hole on the Magnolia Golf Course where there's a Mickey Mouse-shaped sand bunker, and the practice putting green at the new Pete Dye/Tom Fazio course, which is also shaped like Mickey.

Both are quite subtle teases!

Lee Tyler (golf travel writer)
Burlingame, CA

Thanks to Tracey and Lee for the new info on hidden Mickeys. Our summer issue will give Theme Park detectives even more to look for!

The famous "Disney" script that adorns most of the publications, is this Walt's signature or the work of one of the animators?

Jerry Hoyt
Springfield, OH

The script is Walt Disney's actual signature.

I seem to remember being able to walk through Cinderella's Castle several years ago. As you climbed up and down through narrow walkways, you followed the story of Cinderella with a book and displays.

On a recent visit to Disney World, we were not able to go inside the Castle except for the restaurant. Did I dream walking through or was it discontinued?

Linora D. Lawrence
Aldan, PA

Unless you have never visited Disneyland in California, you were not dreaming. What you have described is the attraction inside Sleeping Beauty Castle with, of course, the story of Princess Aurora, her three fairy godmothers, and the evil Maleficent.

"Classics" Dilemma

Anticipating a flood of requests for the complete list of Walt Disney animated classics after our article on the 30th classic, "Beauty and the Beast," we published the list in our last issue. Unfortunately, instead of list requests, we were inundated with list disputes! So, for those who doubted:

"DuckTales, the Movie: Treasures of the Lost Lamp" does not meet "classic" animation standards; it has been dubbed a "movietoon," considered more of a two-hour version of the TV favorite.

"The Prince and the Pauper," like "Mickey's Christmas Carole," are not long enough to be considered features.

"Song of the South" and "Victory through Air Power" are not on the list because live action makes up the majority of these films.

Although it is an anthology, "The Many Adventures of Winnie the Pooh" is on the list because it was released as a full-length animated feature in 1977 and remains as such.

Now, until next winter when we release "Aladdin," our 31st animated feature, the list is accurate as printed.

Readers,
Please address your questions comments and suggestions to:

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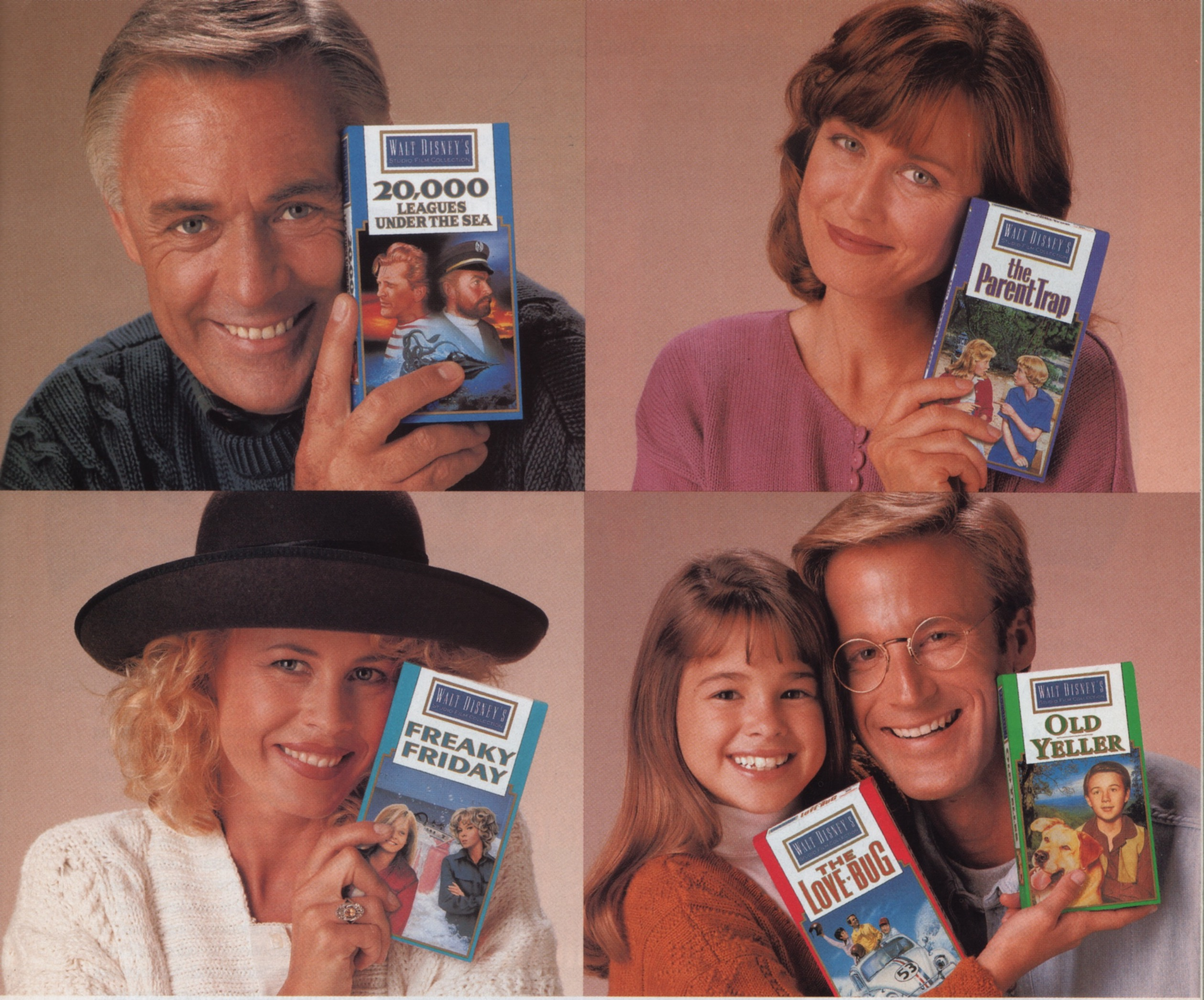
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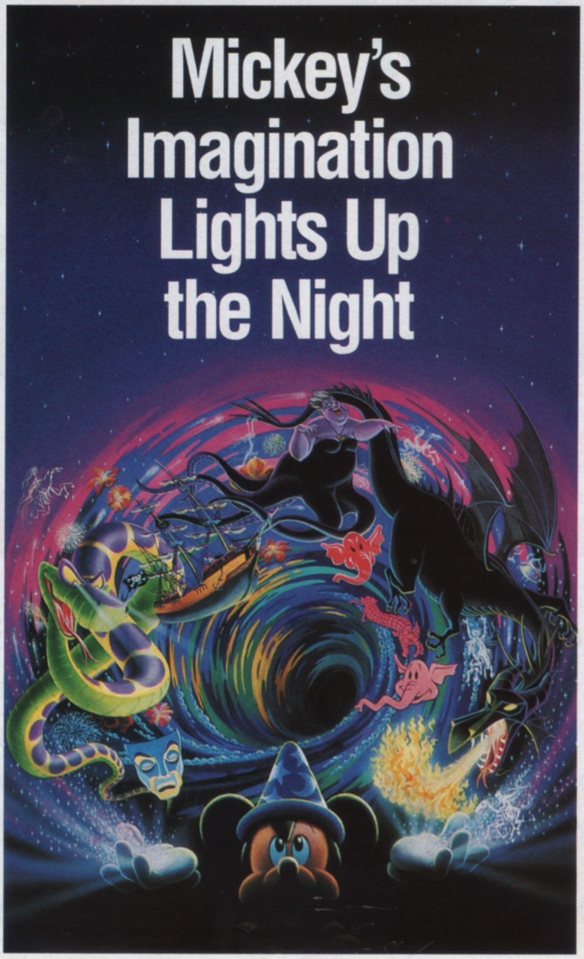
By John McClintock


Mickey's Imagination Lights Up the Night

Lights, lasers and fireworks bring out the best—and the worst—of Mickey's memories.

It's not a "ride" in the conventional sense, yet it promises to take Disneyland guests on a trip beyond imagining.

It is, in a word, "FANTASMIC!"

FANTASMIC! is the uncommon title for a most uncommon Disneyland experience scheduled for a spring debut: part magic show, part high-energy musical theater, and a large part special effects display featuring lights, lasers and fireworks. This combination is what led to the selection of that uncommon name.

FANTASMIC! incorporates properties of fantasy, "Fantasia," and phantasmagoria, defined by Webster as "1. an early type of magic-lantern show consisting of various optical illusions in which objects rapidly change size, blend into one another, etc.; 2. a rapidly changing series of things seen or imagined, as the figures or events of a dream."

It all takes place on Tom Sawyer Island, long after dark, when guests have departed and the Island is empty—or is it? Guests gathered along the Riverfront suddenly notice lights emanating from the deserted Island. There, in the midst of blazing color, appears Mickey as the Sorcerer's Apprentice, dreaming up images from 60 years of Disney animation. And then the fun—or is it terror?—begins.

Every bit as much care and attention to detail has gone into this entertainment spectacle as is put into any new Theme Park attraction.

"Disneyland is made up of a variety of experiences," explains Bob McTyre, Vice President of Entertainment at Disneyland, "attractions, food, merchandise, characters, live entertainment. We try to make the whole work together.

"As part of that effort, we were looking at ways to make nighttime at Disneyland a more exciting place to be. And we were most interested in New Orleans Square. Although we have done shows on the River in the past, a real show *experience* had never been done there."

Creating the environment for the presentation of FANTASMIC! required months of construction, not to mention the temporary draining of The Rivers of America, the drydocking of the *Mark Twain Riverboat* and the *Sailing Ship "Columbia,"* and some extensive overhauling of Tom Sawyer Island.

When the dust cleared, the reconstructed Island, the refilled

River, and the restored River traffic all looked much the same as they did before...by day that is.

That's just one of FANTASMIC!'s many illusions. By night, FANTASMIC! transforms the River into something wonderful...and sometimes sinister.

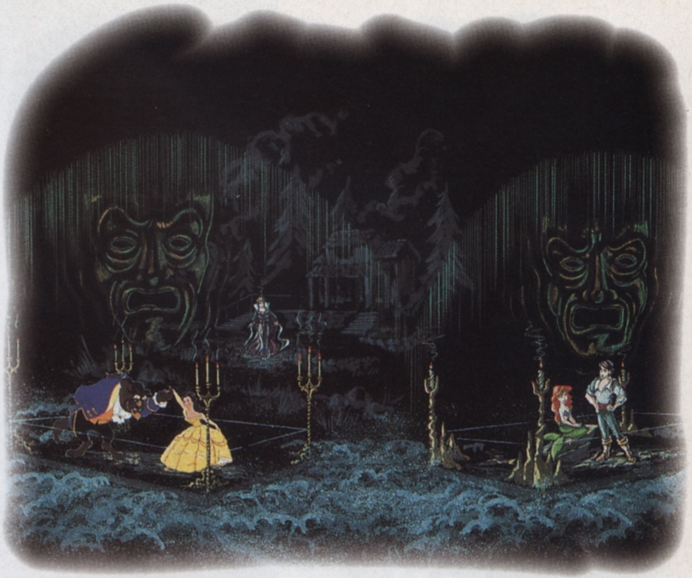
Creating the show that will come to life in this new environment actually took years.

"We had been wanting to do a spectacle on the River for at least 10 years," says Mike Davis, Director of Entertainment at Disneyland. "When we saw 'IllumiNations' at Walt Disney World we started thinking about it again. Then, last year, Michael (Eisner, The Walt Disney Company Chairman and CEO) gave us the go-ahead to try something new, so we said, 'Let's finally do that River spectacular.'"

Through the high-tech sorcery of FANTASMIC!, Mickey Mouse draws the audience into a world of his own vivid and colorful imagination.

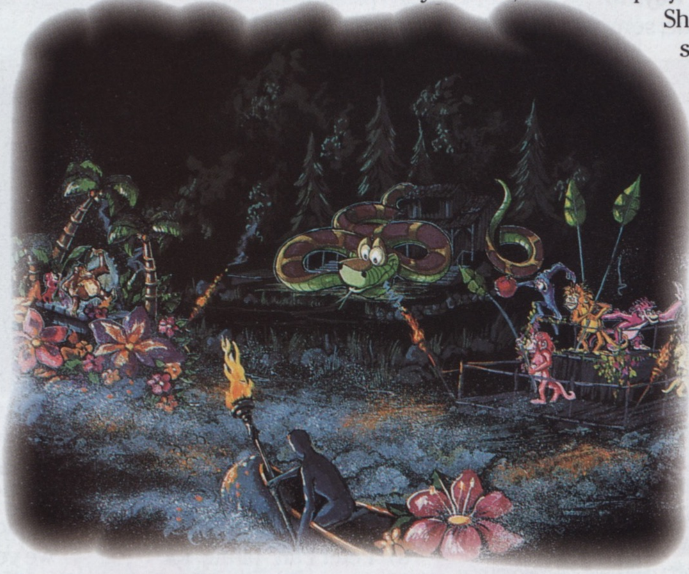
Of course, Mickey has more than 60 years of spectacular memories stored up, so it should come as no surprise that, once he turns his imagination loose, he can conjure up a sensational array of images—enormous blooming flowers, giant dancing marionettes, swashbuckling "Peter Pan" pirates (aboard a full-scale pirate ship), and exotic "Jungle Book" beasts, including a gigantic Kaa, which slithers its 100-foot-long body around the tip of Tom Sawyer Island.

There are some malevolent forces at work in FANTASMIC! however. A formidable array of Disney villains invades Mickey's imagination for a thrilling climax, pitting Mickey against the likes of the Wicked Queen from "Snow White," the demon Chernabog from "Fantasia," Ursula the Sea Witch from "The Little Mermaid," and the towering, fire-breathing dragon from "Sleeping Beauty." It takes all the goodness Mickey can muster to end the nightmare and return Disneyland to its normal state as The Happiest Place on Earth.



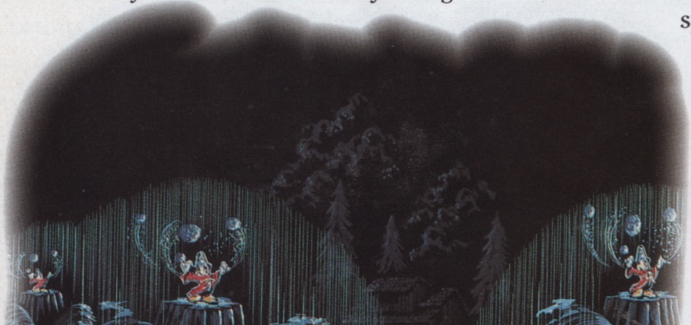
Scenes from "Beauty and the Beast" and "The Little Mermaid" provide some of FANTASMIC!'s more serene moments.

In addition to a cast of nearly 50 live performers in hundreds of costumes and a variety of roles, FANTASMIC! features lasers, fog effects, specially choreographed water fountains, fireworks, fiber-optics technology and a full cast of creeping, floating, fire-breathing and generally intimidating monsters.



From "The Jungle Book," a sinister Kaa wraps his 100-foot-long body around the tip of Tom Sawyer Island.

One innovative technique employed by FANTASMIC! has never before been seen in a Disney Theme Park. As Mickey works his magic, three massive mist screens, each one 50 feet wide, 30 feet high and 6 inches thick, will appear on the River alongside Tom Sawyer Island. These screens are so dense that actual film images can be projected upon them.



Immense water screens on either side of Tom Sawyer Island are so dense that actual film images can be projected upon them.

Show Director Barnette Ricci says that the research into entertainment special effects technology dates back to 1989 when Disneyland was preparing to celebrate its 35th Anniversary.

"I had an idea for an anniversary show at the Castle that would take special effects techniques like lasers and mist screens and combine them with live performers," Ricci recalls, "so there was a lot of research done on the different technologies available.

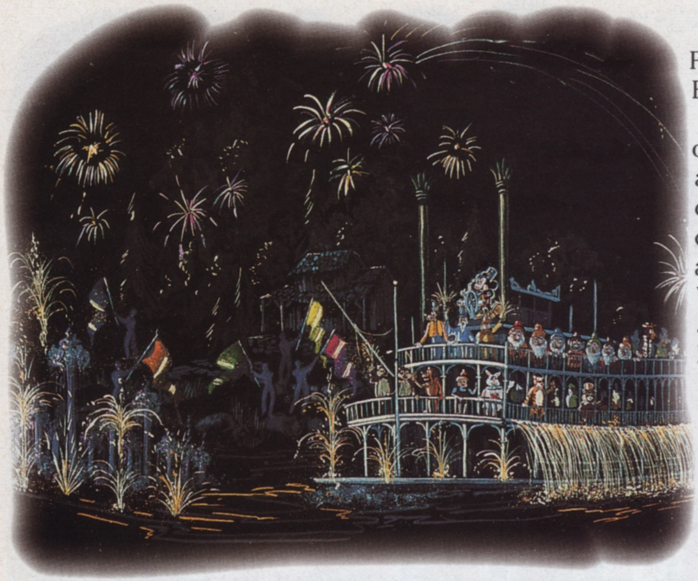
"Of course, the 35th Anniversary show never came to fruition," she says, "but maybe that was fate. Because then we were given this opportunity to do something *really* unique, on the River, a spectacle of spectacles!"

The key, Ricci remembers, was the discovery of the new water-screen technology.

"We had already gleaned all this information about mist screens on which we could project light beams and lasers. Then we received a demo reel from a French company. It showed a water screen with *film* projected on it.

"Seeing it made the whole show just fall into place," she recalls. "What if Disney animation was projected on to those screens? It would be incredible!"

While Ricci was creating a script which incorporated the full range of characters and creatures that could



At one point in the "imagination run rampant," Mickey guides the "Mark Twain" through a shower of fireworks.

emerge from Mickey's imagination, she and others were also finding ways to present these beings in unique, sometimes startling ways.

Some of the chief illusions of FANTASMIC! are created using specially prepared versions of scenes from classic Disney animated films, images which seem to appear in the air above the River as they interact with the live performers. The action is punctuated by an array of special effects and by Bruce Healey's dramatic orchestral score.

Barnette Ricci proposed the concept of a light show featuring Disney's animated classics.

This was not as simple as might first appear. Familiar film footage could not just be "plugged into" the presentation. It had to be cleverly adapted, reedited under Ricci's supervision, and re-scored by Healey.

"The challenge," Healey notes, "was to reflect all of the different emotions and attitudes in the show."

In response to that challenge, he created something akin to a full-scale movie score. It includes original themes which explore the whimsical and romantic aspects of Mickey's imagination, and others which provide heroic emphasis for the action highlights.

Healey also did fresh orchestrations of existing music—ranging from "Night on Bald Mountain" to "Someday My Prince Will Come" to "Pink Elephants on Parade."

While Healey was occupied with what the audience would hear, others were helping to create the things the audience would see. While many of the characters seen in FANTASMIC! may look familiar, costume designer Marilyn Sotto points out that the costumes needed an extra dose of Disney "sparkle" because of the darkness and distance from the audience. Mickey and his friends also needed something their outfits don't require on Main Street, U.S.A.—waterproof lining!

A few costumes include fiber-optic illumination. Many had to be designed for quick changes—from "Jungle Book" monkey to "Peter Pan" pirate, for example. And then there was the challenge of creating a costume that enables a performer to impersonate one of the fanciful, flexible pink elephants from Dumbo's dream.

Bruce Healey (left) orchestrated the score for FANTASMIC! while Tom Butsch created its awesome images.

Ask art director Tom Butsch what he's been doing for the past year and he'll tell you about giant flower petals, a hundred-foot-long snake "with searchlight eyes," a giant crocodile and a villainess to whom he refers as "the 20-foot-tall floating Ursula creature."

The most spectacular effect on which Butsch and Co. have had to work is the one which climaxes the villains' invasion of Mickey's imagination. Maleficent, the "Sleeping Beauty" sorceress, is transformed into a 40-foot dragon, breathing fire which literally ignites the surface of the River.

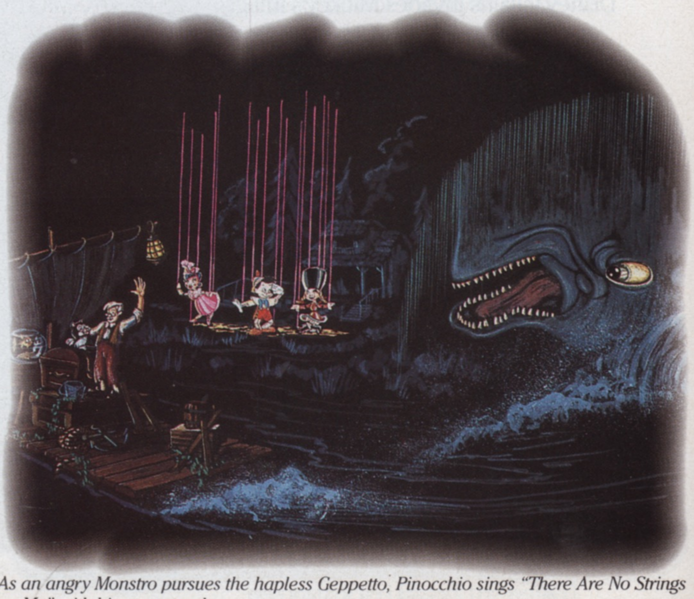
"We've been designing that dragon for over a year in various permutations," Butsch recalls. "I don't know how many hundreds of different ways of 'doing dragons' we considered, but it was plenty. The trick was to make it believable and scary and all the things it needed to be."

"We hope to involve the audience emotionally," says Mike Davis. "FANTASMIC! is visceral; it's scary and exciting. We're using a 'sound-surround' effect that will make you think the villains are right behind you, lasers shoot over the audience's heads, and you'll even feel the heat of the River on fire."

According to Bob McTyre, FANTASMIC! is expected to be a regular part of Disneyland for years to come.

"A lot of time, effort and expense has gone into infrastructure," says McTyre. "What we've done is build a new theater for Disneyland. The show can be changed when there are new ideas, new technology.

"We built a venue here at the River, a place to put on the kind of show we've never been able to do before at Disneyland. And we'll have it for a long time."



As an angry Monstro pursues the hapless Geppetto, Pinocchio sings "There Are No Strings on Me" with his puppet pals.

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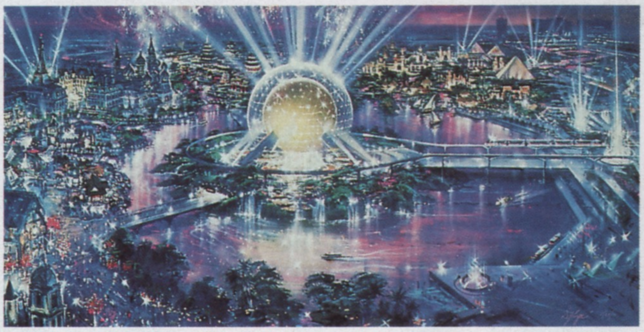
Disneyland: Extending the Magic

A New Resort for California

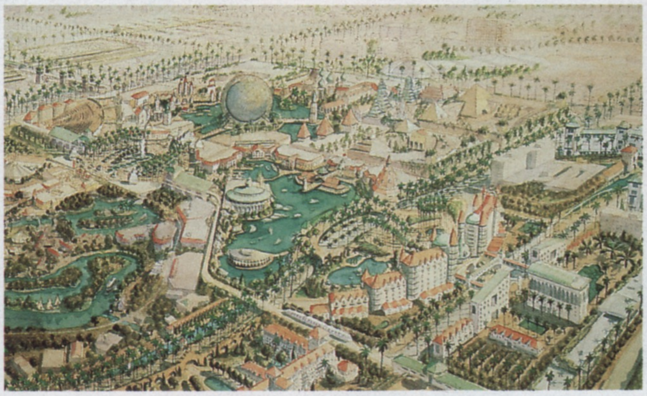
Last December The Walt Disney Company announced plans to create an elaborate resort complex, including a second theme park, around Disneyland in California.

The Anaheim location was one of two under consideration for development. Long Beach, which hosts the Queen Mary & Spruce Goose Entertainment Complex, was also considered. After Disney spent more than a year assessing each opportunity, the Anaheim plan was deemed to have a greater likelihood of success within the target time frame.

The Long Beach project, known as Port Disney or DisneySea, offered a unique opportunity to develop a new creative concept themed around the ocean. However, the lengthy and costly environmental review process, together with the design and economic constraints of developing a minimal landfill plan, tilted the scales in favor of Anaheim.



The glittering golden sphere of Spacestation Earth will beckon visitors to The Disneyland Resort day and night.



Components could include Disneyland Park, WESTCOT Center, a shopping and dining area situated on a lake, new hotels, and an off-site parking structure.

Although the decision has been made to pursue the Anaheim project, Peter Rummel, President of Disney Development Company (DDC) cautions that "...many hurdles lie ahead before Disney can make a final decision to build the project. Developing a project of this scale in an urban environment—particularly a heavily regulated environment like Southern California—is extremely complex and expensive. The cooperation and support of all levels of government will be necessary if the project is to become a reality."

Titled "The Disneyland Resort," the current plan calls for a $3 billion, 470-acre urban destination resort surrounding Disneyland Park. The area now used for guest parking will become WESTCOT Center, similar to EPCOT Center at Walt Disney World.

To the west of the Theme Parks is the resort hotel district celebrating such California landmarks as Hotel del Coronado and the Santa Barbara Mission. In addition to a renovated Disneyland Hotel, there will be three new themed hotels to accommodate visitors.

Between the two Theme Parks is Disneyland Center, situated around a dramatic six-acre lake. The architecture here recalls traditional California waterfronts including the Catalina Casino and Venice Boardwalk. Dinner theatres, lakefront cafes, paddleboats and open plazas are all part of the scene.

As for parking, Disney, in close cooperation with the City of Anaheim, has developed an innovative traffic and parking management plan for the area. This plan is designed to not only accommodate current and future Disneyland guests, but to lay a firm foundation for sound economic growth well into the next century.

Motorists will exit the I-5 freeway directly into two new public parking structures—without traveling on city streets. A sophisticated system of moving sidewalks and elevated people movers, a realigned and expanded Monorail system, and a network of landscaped walkways will transport guests throughout the Resort.

By building upon sound urban planning principles already embraced by the City of Anaheim, it is felt that the development of The Disneyland Resort will serve as a catalyst for the economic and physical revitalization of the commercial and recreation area around Disneyland.

According to Kerry Hunnewell, DDC's Vice President in charge of The Disneyland Resort project, "The Disneyland Resort provides a model opportunity for private enterprise and public officials to work together in creating new partnerships that will provide significant benefits: new jobs, new revenues, new public infrastructure, and expanded economic activity throughout the state."

Of course, it's still early in the game, and plans can—and usually do—change. Peter Rummel notes, "We are still early in the creative process for the Theme Park, and undoubtedly many changes will occur as the plans progress."

Should the required Environmental Impact Report be completed in late 1992, and there are no complications, construction on the project could begin in early 1993, with an opening date in the late 1990s. *DISNEY NEWS* will bring you periodic updates as the project emerges.

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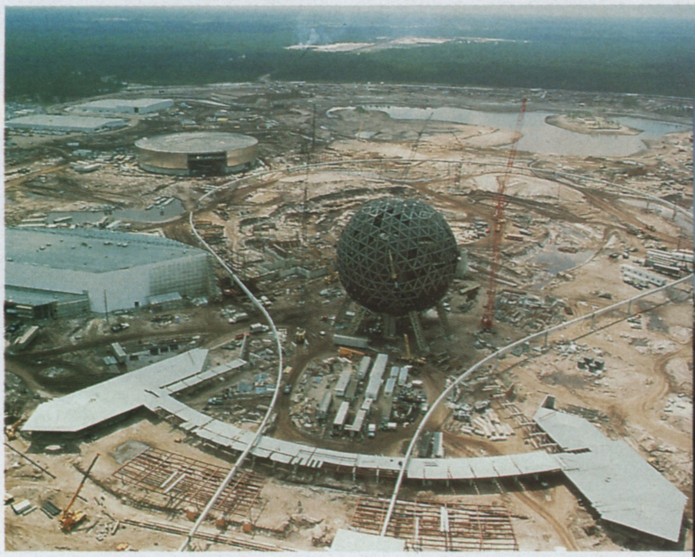
Epcot Center: Dawn of a New Disney Era

The Walt Disney World Story: Part III

By Libby Slate



One by one the icons of EPCOT Center rose on the Florida skyline. The geosphere which would house Spaceship Earth served as the Park's centerpiece from the beginning.

Bob Allen, Dick Nunis, Carl Bongirno, and Jack Lindquist at groundbreaking, October 1, 1979.

Walt Disney once said, "I would rather entertain and hope that people learn, than educate and hope that they're entertained."

That statement, made years before EPCOT Center at Walt Disney World Resort was created or even conceived, became the standard by which Walt's successors designed the Experimental Prototype Community of Tomorrow he had envisioned.

Since its opening day on October 1, 1982, EPCOT Center has brought a whole new meaning to the term "Theme Park." Its Future World of exhibits and ride-through attractions celebrate everything from imagination to communication, energy to agriculture, while its World Showcase of films, exhibits, restaurants, and shops bring faraway lands together.

EPCOT Center is actually a wonderful combination of permanent World's Fair, ever-evolving science laboratory and tribute to creative and technological innovation.

Though plans for EPCOT were first announced publicly in 1975, Walt had been thinking about such an endeavor even before his company began working on the 1964-65 New York World's Fair. As John Hench, now Senior Vice President of Walt Disney Imagineering (WDI), recalls, "I was at my desk, answering mail, and Walt walked by and stopped. He asked, 'How'd you like to work on a city of the future?' Then he didn't give me a chance to say anything, like 'Wow!'—he just walked on by."

Shortly before his death in December 1966, Walt filmed a presentation directed to industry and to Florida residents in which he outlined his concept for EPCOT. This would be a "living, breathing community," he said, where people resided and the family unit was the key, but would also serve as a showcase for American ingenuity and enterprise.

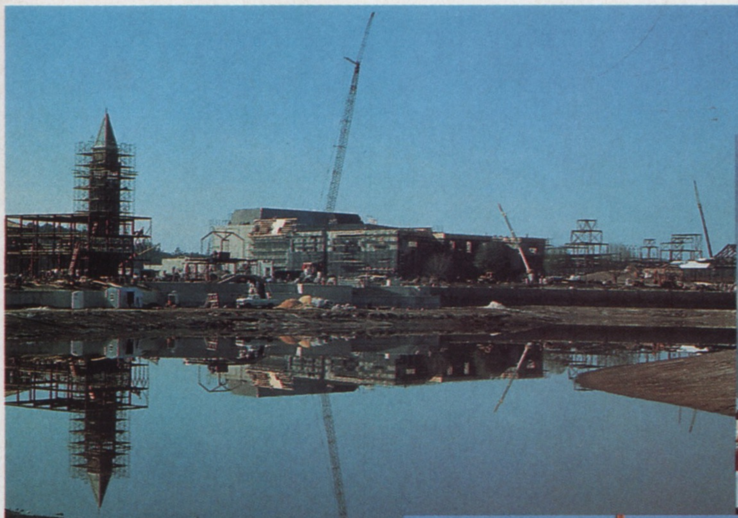
EPCOT CENTER
Ground Breaking 1979

Logistics dictated the eventual elimination of the project's residential aspect. When the Company, led by Chairman and CEO E. Cardon (Card) Walker and Chairman of the Executive Committee Donn Tatum, did move forward—after the Magic Kingdom Theme Park had firmly established Walt Disney World as a tourist destination—they focused first on a different kind of showcase.

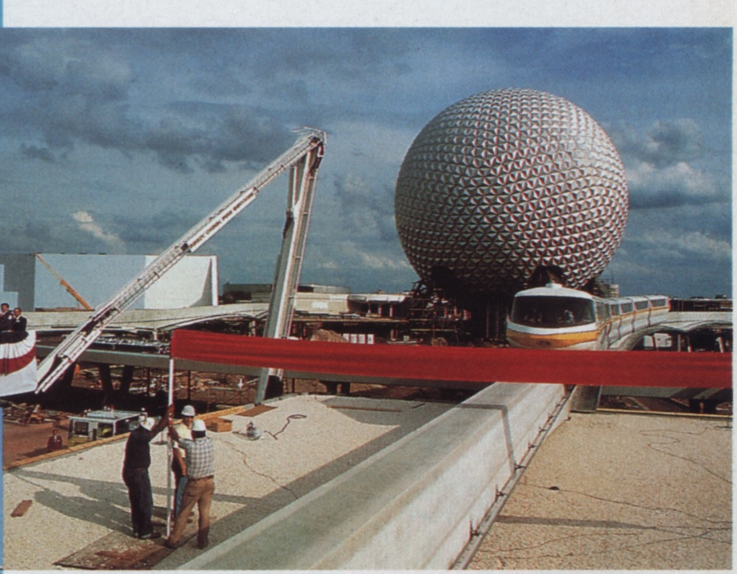
"In those days, WED (now WDI) was trying to sort out what they thought Walt would want to do," says Disneyland Executive Vice President Norm Doerges, who served as Vice President of EPCOT Center until his move west in 1990. "The World Showcase seemed an easier concept to come to grips with. We developed it as a project separate from EPCOT, that would be in the parking lot of the Magic Kingdom, and we were trying to sell the concept to potential (foreign) participants. But their support was not forthcoming because it was an American market so there was little in it for them."

Meanwhile, WED had been developing some sketchy ideas for EPCOT pavilions—which, Doerges recalls, evoked a far different reaction from executives of American companies.

"We would take these presidents and vice presidents to the Preview Center at Walt Disney World and they'd get very excited about EPCOT. The first was Roger Smith, who later became Chairman of General Motors, for the



Italy's Doge's Palace was among the first recognizable landmarks to appear across the Lagoon.



The Monorail makes a trial run, looping around Spaceship Earth on a newly extended rail.

EPCOT Center
1/2 MILE
EXIT ONLY

World of Motion pavilion. After that came Exxon (Universe of Energy), AT&T (Spaceship Earth) and so on.

"When GM signed up, it had the influence of getting things started. But basically at that point, we had some nice designs for World Showcase and next to nothing for EPCOT."

Then came the fateful day when a group of men—among them Hench and Marty Sklar (now President of WDI)—about to give a progress report to the Disney powers-that-be, realized they were never going to obtain enough sponsorship for two separate projects.

"So, about five minutes before everyone was due to arrive, we shoved the two models together!" says Sklar. "I think it's a better project as a result."

Under the new game plan, the two seemingly disparate ventures actually formed a unified whole: if Future World were to demonstrate prototypical technologies for the benefit of mankind, World Showcase would set the standards from a sociological point of view. The nations represented—Germany, France, Italy, the United Kingdom, Mexico, Canada, Japan, China and the United States with its American Adventure attraction—would share equal footage on the World Showcase Lagoon waterfront. Each country's pavilion would be designed to represent a classic time in its history.

These plans remained true to Walt's vision. "Walt had said, 'We'll take ideas from everywhere in the world,'" Hench remembers. "He wasn't articulate as to how, but I think he thought he'd establish a kind of place that was practical but where people would be introduced to other cultures and learn to drop their prejudices."

Though EPCOT was a project unlike any Disney had ever attempted, the Company was still able to draw upon its vast experiences. Dick Nunis, Chairman of Walt Disney Attractions, notes, for instance, that dealings with corporate sponsors at the New York World's Fair eased development of Future World pavilions in that the Disney team had experience in working with major corporations and had already proved to be highly successful in communicating on their behalf.

Analysis of many Magic Kingdom elements, such as ride systems, food service and walkways, determined the optimum capacity for those aspects and, says Doerges, set forth the standards of industrial engineering used by the Company ever since.

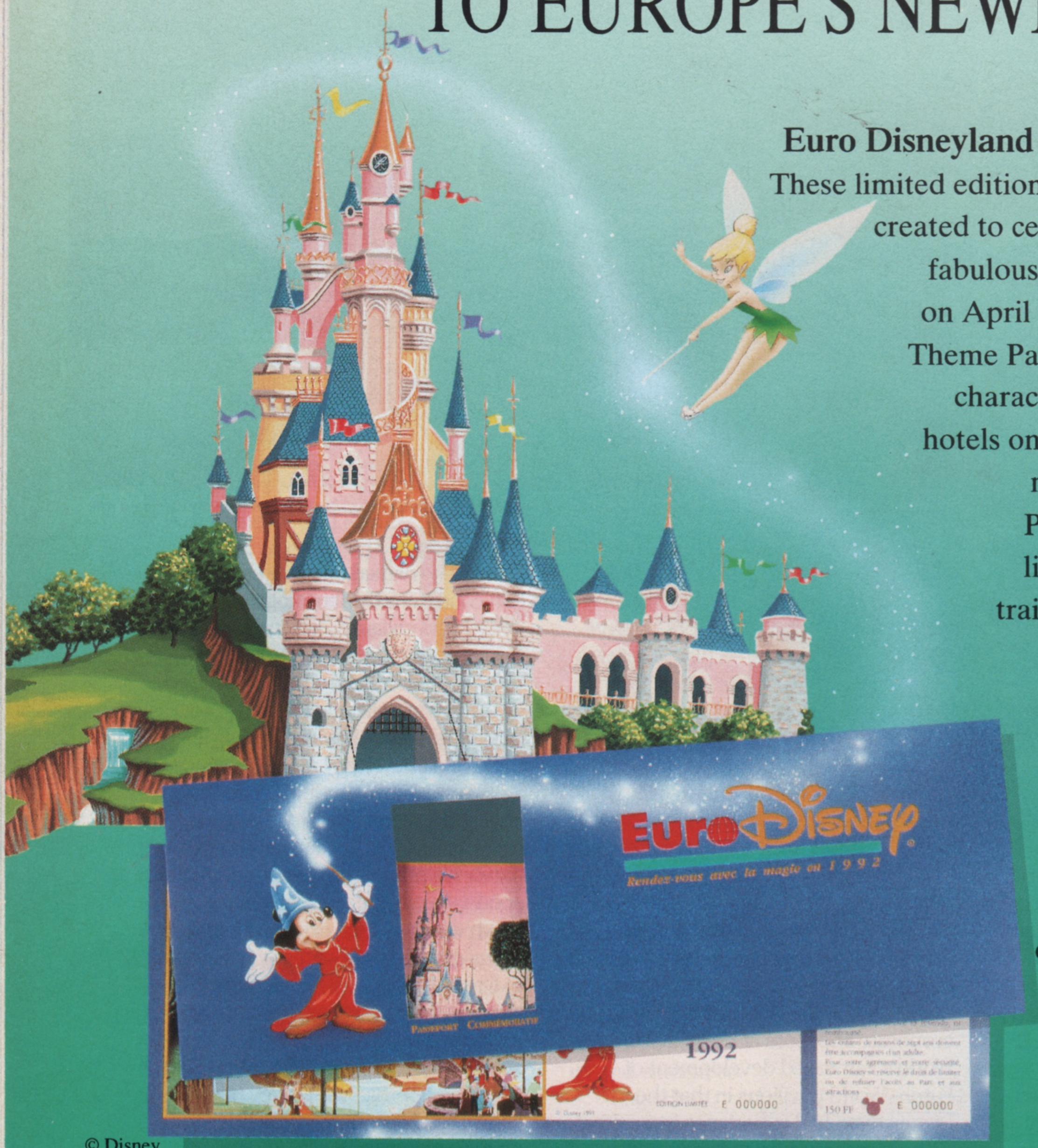
There were, of course, still some surprises. Part of the site chosen for EPCOT's location had to be changed after it was learned that the area's old, diseased pine trees were the home of the red-cockaded woodpecker, a protected species. More unsettling was the discovery on the property of a number of "sinkholes"—so named because under certain conditions the limestone below the land would collapse, causing anything built atop it to sink down and disappear—which were too large to be filled in. After a complicated dredging process, the largest sinkhole was transformed into the World Showcase Lagoon.

World Showcase itself encountered challenges on an international scale. The new president of Mexico chose not to honor his predecessor's commitment to sponsor a pavilion, requiring a scaled-down version of the original. Communist China granted the Company permission to film in its then-restricted country, creating the opportunity (and the challenge) of a last-minute design and construction of a China pavilion. The King of Morocco approached Disney because he wanted his country authentically represented, sending over several artisans whose presence at first caused problems with local union workers who thought their own positions were being usurped. Finally, the creation of the World Showcase Fellowship Program—in which students from each Showcase country are invited to work their native land's pavilion for a year—required special visa legislation to be enacted to allow their longer-than-usual stays.

Meanwhile over in Future World, designers were utilizing state-of-the-art techniques in filmmaking, sound, fiber optics and telecommunications—which, ironically, provided the biggest problems as well as the greatest advances.

The signing of two more corporate

HERE'S YOUR PASSPORT TO EUROPE'S NEWEST CASTLE.



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These limited edition passports have been especially created to celebrate the opening of the most fabulous vacation destination in Europe on April 12, 1992. Imagine a spectacular Theme Park with all your favorite Disney characters and attractions, six themed hotels on a sparkling lake and a dazzling nighttime entertainment center. Plus, health clubs, day and night lit tennis courts, miles of jogging trails and an 18 hole championship golf course. All this awaits you in the heart of France at the Euro Disney Resort. Your commemorative passport is not only valid for admission to the Euro Disneyland Theme Park, it's also an exclusively designed and numbered Disney collector's item. Just send in the coupon below or stop by your local Disney Store to pick up your key to Europe's newest Magic Kingdom.

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MC VISA AMEX Personal Check (circle one)

Card number: ....

Expiration date: ....

Signature: ....

Driver's License, if paying by personal check:

State: .... Number: ....

Commemorative Passport: .... (quantity) $37.00 each = $ ....

Commemorative Passport (ages 3 - 9): .... (quantity) $28.00 each = $ ....

(Limit: 10 tickets per person, subject to availability)

Add Shipping & Handling: $ ......2.00......

TOTAL ORDER AMOUNT = $ ....

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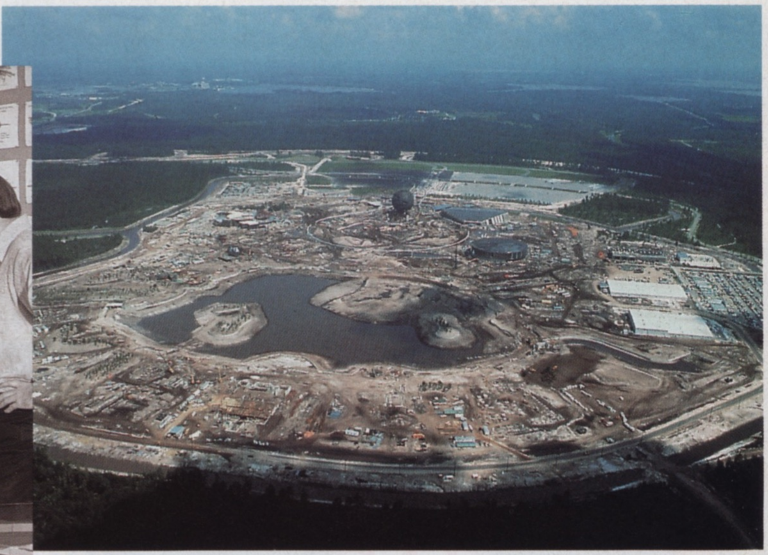
Lake Buena Vista, FL 32830-0030

Please allow two to three weeks for delivery.

Card Walker (center) discusses EPCOT's features with Wing Chao (left) and John DeCuir, Jr.



An expanded Walt Disney World in 1983 now included three hotels and a campground, the shopping village, the Magic Kingdom and a burgeoning EPCOT Center.

EPCOT CENTER
OPENING OCTOBER 1, 1982

participants—Kodak for Journey into Imagination and General Electric for Horizons—added to the already full schedule. Some buildings were completed before the shows they were to house, despite the fact that the show is supposed to dictate the size and shape of the building. Then, the conveyor company contracted to manufacture the ride system for Spaceship Earth—the flagship for EPCOT, with its 18-story geodesic sphere—decided to pull out of the ride system business. This left Disney designers a mere 18 months (of an optimum four-year lead time) to design and construct a new system from scratch.

Looking back on that frenzied period, Doerges says, "I think we worked harder on EPCOT Center than anything else. We were so committed, it was almost a religious dedication to get it done, in the face of any odds, because it was the last thing Walt had wanted. There were disagreements, but we all wanted it to be great, and it was."

Indeed, EPCOT Center attracted ten million guests its first year, a welcome increase from the originally hoped-for eight million, which required the installation of temporary, tented restaurants and an even more stepped-up push to finish attractions. Of the 27 opening day shows, Sklar says, "only one-and-a-half didn't work."

The "one" was a CommuniCore show about personal computers, innovative during its conception in the 1970s, but old hat by 1982, which was replaced by "Backstage Magic." The "half," initially, was Spaceship Earth, because of the ride system problems. But over time it was corrected, and when the familiar voice of the venerable Walter Cronkite was added as the Storyteller, Spaceship Earth realized its potential as the most "in demand" attraction in EPCOT Center.

By 1985, according to Doerges, operating capacity levels equalled guest demand. The Living Seas opened in Future World the next year, followed by Wonders of Life, while Norway joined the World Showcase itinerary.

The future continues to look bright for both realms within EPCOT Center. World Showcase possibilities include a Russia pavilion and a themed thrill ride—possibly on the slopes of Mt. Fuji in Japan. Future World is looking forward to a Space pavilion, and, because of technological advances, all existing pavilions will be updated during the 1990s. Even the concept of living at EPCOT may come to pass after all, as a town called Celebration is now in the planning stages at Walt Disney World.

With EPCOT Center now America's number three Theme Park—after the Magic Kingdom and Disneyland—it is obvious that The Walt Disney Company has accomplished what Walt set out to do.

"We have five things here," Nunis enumerates. "A place that is safe, clean, friendly, entertaining and educational. I think that's what people are looking for today."

Adds Sklar, "When I think about EPCOT, one of the first things I think of is that we made a show (in The Land) about watching lettuce grow—and it's one of the most popular!

"If I do say so myself, we're pretty good at creating that 'teachable' moment where fun and learning come together."

EPCOT CENTER PAVILIONS

Future World:	
Journey Into Imagination	10/1/82
The Land	10/1/82
Universe of Energy	10/1/82
World of Motion	10/1/82
Spaceship Earth	10/1/82
CommuniCore	10/1/82
Horizons	10/1/83
The Living Seas	1/15/86
Wonders of Life	10/30/89

World Showcase:	
The American Adventure	10/1/82
Canada	10/1/82
China	10/1/82
France	10/1/82
Germany	10/1/82
Italy	10/1/82
Japan	10/1/82
Mexico	10/1/82
United Kingdom	10/1/82
Morocco	9/15/84
Norway	6/3/88

20
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Walt Disney World

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20
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Steve Burke: The Disney Stores— Outposts of Disney Culture

By Anne K. Okey

On March 28, 1987, the first Disney Store opened in Glendale, California. Today there are more than 120 Disney Stores in locations worldwide, and the growth will continue in 1992 with new locations planned for North America, Europe and Japan.

Steve Burke, Disney's Executive Vice President, Specialty Retailing, has been with the Stores from the beginning. When he joined The Walt Disney Company six years ago in charge of Business Development, one of the first areas he worked on was The Disney Stores. Together, he and a dedicated group of people developed a unique concept of retail and entertainment that is the hallmark of The Disney Stores.

THE DISNEY STORE

Steve Burke, Executive Vice President, Specialty Retailing, keeps in touch with the day-to-day "business realities" of The Disney Stores.

DN: Where did the idea of developing The Disney Stores originate?

SB: This was really an idea that people had been talking about for years. When Michael (Eisner, Chairman and CEO) and Frank (Wells, President and COO) came on board in 1984, they were very responsive to trying new things. We started with a business plan and moved quickly to the opening of our first store in nearby Glendale, California, not too many months later.

There wasn't a lot of research done before the first opening. We knew we had a strong licensing business, but the question was, what will happen when you put it all together in the Store?

Replicas of merchandise from earlier decades are "hot" items at The Disney Stores.

Guests loved that first Store and we haven't looked back since.

DN: Why did you decide to open the first Store in Glendale?

SB: The main reason was to be close to our Home Base in Burbank, and to be in an area that would allow us to visit the Store every day.

Recently, we moved our offices to Glendale which gives us even more of an opportunity to be in touch with the day-to-day realities of our business.

DN: What was the first opening like?

SB: We were all a little nervous, not really knowing what would happen. Michael and Frank were arriving that morning from the signing of the Euro Disney contract in Paris. I kept thinking of them flying half way around the world to cut the ribbon and the Store would be empty.

I arrived at the Store about 8:00 in the morning. As my wife and I walked down the corridor leading to the Store, we could see hundreds of people lined up waiting to get in. The place was packed at 8:00 in the morning for a 10:00 opening.

When we cut the ribbon, the traffic started and it's never stopped since.

DN: Is there a particular reason you use the word "guest" to refer to shoppers? Normally, that's part of our Theme Parks terminology.

SB: The word "guest" was first used by Walt Disney at Disneyland over 35 years ago. Our Company has a very strong tradition of treating people in a certain way—like guests in our home, rather than just customers buying merchandise.

It was a natural for us to adopt the same terminology at The Disney Store since we are part of this tradition.

Treating people like guests is a key part of how we operate.

DN: How do your guests react to the Stores?

SB: We've found out some very interesting information from our guests by meeting them every day, through the research we've done, and from the letters we receive. People go to the Stores not just to buy merchandise, but to be entertained and to enjoy the Disney magic.

They also visit our Stores for information on other parts of The Walt Disney Company.

Our mission has always been to provide a great Disney experience. Everything else flows from this.

DN: What kind of information do your guests request?

SB: When our guests walk into a Disney Store, they assume that we are an extension of our Theme Parks, movies, television and so on. For that reason, they expect our Cast Members to know things like what time the Disney-MGM Studio Tour opens, when "Beauty and the Beast" will be released, or what new programs are on The Disney Channel.

We work very hard to train our Cast Members so that they have the tools necessary to answer these questions, because to our guests they are Disney ambassadors, representing the entire Company.

The information we share with our Cast Members is just one part of the extensive training they receive on an ongoing basis.

Each Store positions a Greeter at the door to welcome guests.

DN: With Stores in so many different areas, how do you maintain that Disney standard of quality?

SB: We take great pride in the fact that from Maine to California and everywhere in between, our Cast Members reflect the Disney image—and that sets us apart from other retailers.

The people we hire have been selected from literally hundreds of applicants, resulting in a very select group that wants to be a part of Disney and everything we represent.

Colorful decor and animated displays make shopping at a Disney Store an "experience" rather than just a shopping trip.

Typically, when we go to a new area, we place a "Casting Call" in the local newspaper. At our job fair, we generally talk to 300 - 400 people applying for 20 - 25 positions. Our hiring ratio is about 15 - 20 interviews for every one Cast Member hired.

We also spend a great deal of time on very comprehensive training programs that focus on transferring the Disney culture to each and every Cast Member.

We have our own branch of The Disney University, which includes four field trainers who travel the country training our Cast Members during a three-day, in-Store program.

DN: How do you go about making your Cast Members feel like part of the Disney family?

SB: We do a variety of things to make our Cast Members feel a part of the Disney team. A lot of things are simple, such as referring to our corporate office in California as Home Base, and trying to make sure that each and every interaction with the Stores is positive and personal so that each Cast Member knows we care.

We publish an internal newsletter called *The Disney Store Scoop* that keeps everyone informed, and we have award programs such as Guest Courtesy and Teamwork that enable our Cast Members to earn pins they can wear on their costume.

We also have monthly "challenges" that are tied into current promotions, and two times a year we support a Cast outing to local theaters to see the latest Disney animated release.

DN: You also hold an annual trivia contest. How did that get started?

SB: Again, we were looking for a way to educate our Cast Members on Disney history, but we wanted to do it in a way that was fun and entertaining. The trivia competition provided a way for us to achieve both and it is now one of our most popular events.

Throughout the year, Stores compete against each other, answering trivia questions about every area of the Company. The format is like the television show "Jeopardy." This friendly competition culminates with regional representatives going to the National Trivia Showdown at Disneyland. We have Cast Members and their families and friends from all over the country traveling to Anaheim to cheer on their representative. It's not only educational, but great fun...and the Cast Members love it!

DN: What do you think guests like most about The Disney Stores?

SB: Our guests are people who really love Disney and they come to our Stores to have a fun and entertaining Disney experience as well as to shop. They see our Stores as more than just a place to buy a Mickey Mouse T-shirt.

Frank Wells calls The Disney Stores "the outposts of Disney culture." Our guests like the fact that they can come into a Disney Store and buy Passports to the Theme Parks, or find out about new film releases or TV shows. So we see ourselves as more than just a store.

Of course, our guests also like our merchandise, or they wouldn't come back so often.

DN: How frequently do your guests visit The Disney Stores?

SB: Our research tells us that on average, people visit our Store 13 times a year.

Recognizing this, we change our merchandise all the time. Our buying group is always working to keep our merchandise fresh, which includes developing both classic character products and merchandise based on new properties—such as "Beauty and the Beast."

The Disney Stores have developed a reputation as excellent places to find the latest Disney products on the market.

A mound of Mickey plush under a giant video screen is just too much to resist.

Disneyland
Euro Disney
Happy Birthday Disneyland
Disneyland
Park Passports Available Here
Newsweek
Disney World
20 Years of Magic
Steve Birnbaum
Walt Disney World
As "outposts of Disney culture," the Stores also communicate Park information, sell Park Passports, and support current Theme Park promotions.

DN: What makes Disney Store merchandise different from other Disney merchandise?

SB: We have a dedicated group of buyers who spend their time trying to find the best Disney product. We do carry licensed product, but we also develop exclusive merchandise that can only be found at a Disney Store.

DN: What merchandise is the most popular?

SB: Actually, it's a broad assortment. Most people assume that The Disney Store is just for kids. But about 50 percent of our product is really directed toward adults, who make up the largest percentage of our end users.

Currently, we are doing extremely well with "Beauty and the Beast," "101 Dalmatians" and "The Little Mermaid" product. Film-related product has always been a strong category for us.

DN: How do you decide what merchandise you will carry at a given time?

SB: Every six to eight weeks we focus on a different promotion, and because of the lead time necessary to coordinate merchandise and promotional materials, we plan 12 months out.

We are currently preparing for next winter's animated feature, "Aladdin." Our buyers have seen footage of the film and are already developing the merchandise they think will be successful for us.

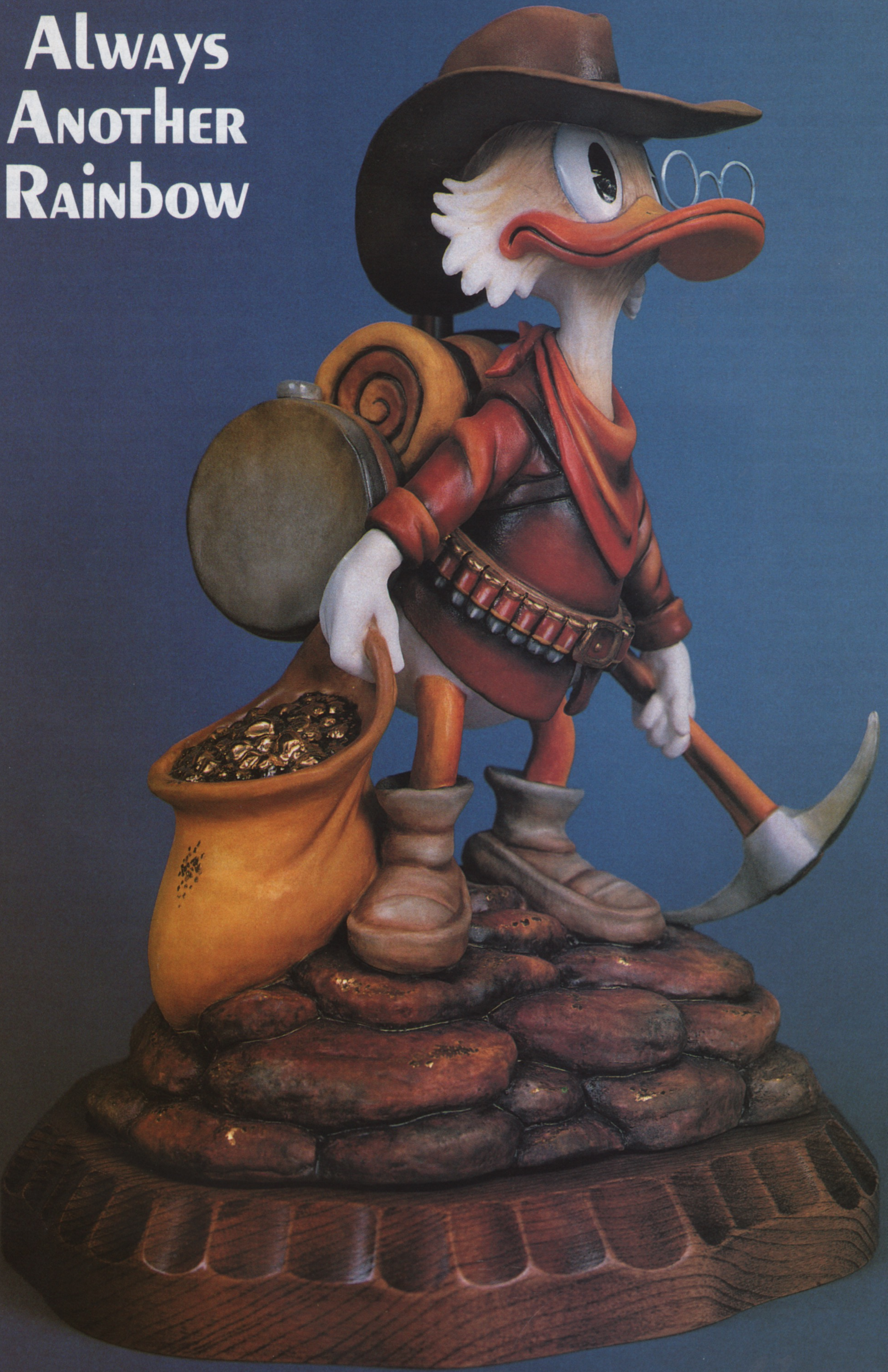
DN: The Disney Stores have proven to be popular here in the States and in the United Kingdom. Do you plan to expand internationally?

SB: People all around the world love Disney, and today more than ever people are interested in being entertained. This combination creates a great environment for expanding The Disney Stores.

We are hard at work opening more Stores in Europe and will soon be launching our first location in Japan. Of course, we will also continue to open Stores here in the United States.

The next few years will be very exciting for our team. We are all looking forward to the opportunity to take the magic of Disney to more places around the world.

Always Another Rainbow



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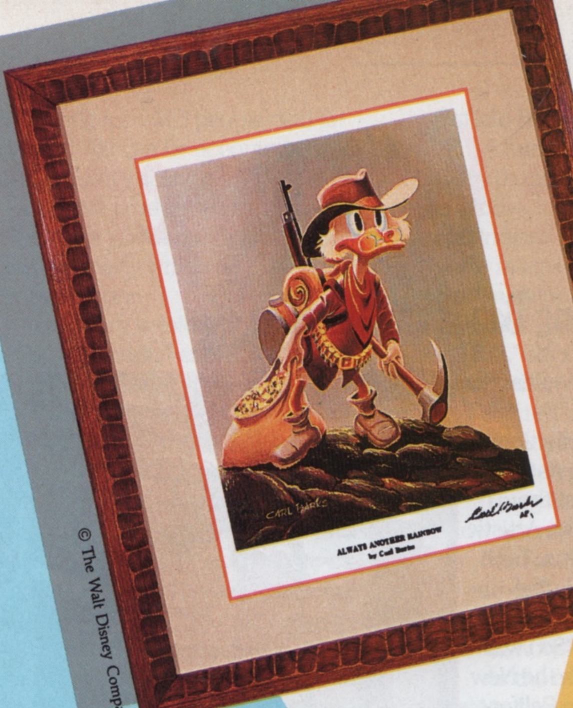
ALWAYS ANOTHER RAINBOW:

SCROOGE McDUCK ON THE ROAD TO WEALTH

The first in a series of limited-edition sculptures by the renowned **CARL BARKS**



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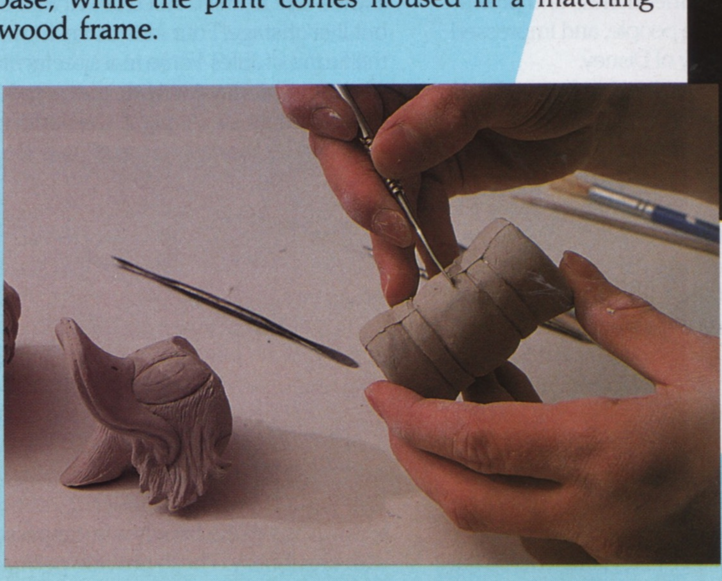
Uncle Scrooge is the creation of veteran cartoonist Carl Barks, or, as he is more affectionately known, "The Old Duck Man." After leaving the Disney Studio in 1942 to illustrate comic books, Barks eventually produced 500 stories, captivating children and adults all over the world.

With the artist's fame at its height, Disney and Another Rainbow have commissioned a series of porcelain sculptures that capture the true magic of Barks' creations. Only 100 collectors will have the chance to acquire this masterpiece figurine.

Barks designed the figurine through a series of drawings. He then entrusted them to Connoisseur of Malvern, a British sculpting studio whose collections grace Buckingham Palace and the White House. Connoisseur's craftsmen worked directly with Barks to bring his vision to life in three dimensions. Cast in bone china, hand-painted, and signed by the artist, **Always Another Rainbow** is a treasure Uncle Scrooge might dream of!

Each figurine is paired with a Barks limited-edition lithograph of the painting that inspired it, signed and numbered to match. The sculpture is mounted on a hand-crafted cherry-wood base, while the print comes housed in a matching cherry-wood frame.

Barks adjusts the color on a trial sculpture.



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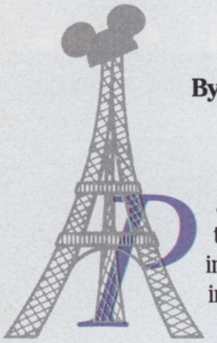
Que Le Spectacle Commence!

Waiting in the Wings: Marching Bands and Buffalo

By Anne K. Okey



Painters and carpenters apply the finishing touches to buildings. Costumed Cast Members practice hosting guests on attractions, in shops and at food locations. Mechanics fine-tune Model Ts and spaceships.

Meanwhile, behind the scenes, a band tunes up, dancers stretch, "characters" try out new personalities, and North American bison graze contentedly in French pastures. Soon, they'll all step onstage to entertain guests at Euro Disney Resort.

Jean-Luc Choplin, Director of Entertainment at Euro Disney Resort, is looking forward to the moment when the curtain rises on all his productions—and there are quite a few of them. In addition to providing entertainers for the Euro Disneyland Theme Park, Choplin is also responsible for the musicians at the Resort hotels and the production of the spectacular new Buffalo Bill's Wild West Show at Festival Disney, the Resort's entertainment center.

Putting on major productions is nothing new to Choplin. As the former Director of Dance at the Paris Opera, he worked with Artistic Director Rudolph Nureyev on both stage performances and filming.

"I also organized many tours in the States," says Choplin, "So I was involved, for example, with the New York Met and the Southern California Performing Arts. I am very familiar with big productions there." Choplin had been with the Opera for five years when he heard about Euro Disney.

The Euro Disneyland Marching Band performed its first public concert at the Castle unveiling ceremony last October.

"I was very excited when I heard there would be such a project," he remembers. "I was very interested. After five years of the Opera, I was ready for a new challenge."

Having become acquainted with Bob Fitzpatrick (President of Euro Disney) during his forays to the States, Choplin contacted him and was advised to interview for the position of Director of Entertainment.

"After the interviews, Euro Disney sent me to Florida to spend one week at Walt Disney World," Choplin recalls, "to make sure I was making the right decision—and that they were, too!"

Actually, it didn't take quite that long. "After just three days," he says, "I signed my contract. Just three days. I was charmed by the friendliness and professionalism of the people, and impressed by the quality of Disney.

"And I was looking forward to the challenge of building a new place—the chance to start from scratch, to create the division, to produce new shows. It would be like opening a lot of new theatres—only all at once."

That was in September 1989. Since then, Choplin completed extensive training at Walt Disney World, auditioned talent in both the United States and Europe, and is now putting his shows into final rehearsals.

Euro Disneyland

According to Choplin, entertainment in the Euro Disneyland Theme Park will be structured much the same as the American Parks.

Some familiar elements guests can expect include the Main Street Marching Band, the Electrical Parade, a western saloon revue in Frontierland's Lucky Nugget, and, of course, Mickey and his gang.

Euro Disneyland will also be introducing some new concepts in Theme Park entertainment. In Discoveryland, for example, guests will enter Videopolis and find themselves in the middle of a live, MTV-like production.

"Videopolis is a covered facility, similar to Tomorrowland Terrace at Walt Disney World," says Choplin. "But it has a very big stage with a live rock and roll show—like a music video or Captain EO, but live onstage. Four kids travel through the future of Jules Verne in a spectacular 20-minute production with lasers, special effects and music. At night, the audience is invited by the cast to come up and dance in front of the stage.

"And all day long," he continues, "four giant video walls project music videos to watch or dance to. Young adults will enjoy this area very much."

Over by the exquisite *Chateau de la Belle au Bois Dormant,* Prince Phillip will awaken his sleeping beauty each day during performances on the stage of *Le Theatre du Chateau.* This beautiful, open-air theatre, modeled after those found in 18th and 19th century French gardens, features flat stone benches interspersed with shrubbery. These provide permanent seating for 1,453 people, and an additional 700 can be accommodated with temporary seating.

The first production to appear on the theater's 1,500-square-foot stage is a musical comedy which tells the story of Princess Aurora.

"The story is told with the help of a giant pop-up book," explains Choplin. "with three different scenes and hydraulics lifting the set pieces into place—it is absolutely incredible just to look at that."

Once again, the audience can become part of the show. "We will be inviting the first few rows of the audience to join the cast as kings and queens attending the royal birth of Aurora," says Choplin.

"Disney animated classics" is the theme of the Park's daily parade. And the operative word here is *huge*! Floats much larger than those currently seen in Disney Theme Parks depict scenes from various classics. "Sleeping Beauty" is represented by a giant, fire-breathing dragon; a huge Geppetto, carving in his toy shop, sets the scene for "Pinocchio"; "Peter Pan" duels with an enormous Captain Hook aboard a wonderful pirate ship.

"And, there is movement everywhere," says Choplin. "There is animation on all the floats—this goes back to the theme of the animated films.

"Of course, we have atmosphere talent, also," adds Choplin. "Ragtime piano at Casey's Corner on Main Street, and a barbershop quartet. There will be country-western groups in Frontierland. In Fantasyland, we have something very different—at *Alice's Labyrinth,* Tweedle-Dum and Tweedle-Dee, the Queen of Hearts and White Rabbit will be permanently on hand for the enjoyment of our guests.

"We will have more atmosphere groups than any other Park," he continues, "29 groups in all. They will be like the inhabitants of the Park—they will bring music and life to the beautiful architecture."

Frontierland will resound with the foot-stompin' sounds of country-western music.

Buffalo Bill's Wild West Show

A hundred years ago, Buffalo Bill Cody dazzled Europe with his troupe of cowboys, sharpshooters, stunt riders and Indians. Nowhere was his wild west show more enthusiastically embraced than in Paris.

"Buffalo Bill began touring Europe in 1893," says Jean-Luc Choplin. "His last show in Paris was in 1902. A huge tent was erected under the Eiffel Tower and 40,000 people per day came to see the show, which played for seven months!"

This year, Buffalo Bill's Wild West Show returns to Paris.

"At Festival Disney, we will present an authentic re-creation of that popular show," explains Choplin. "It will be more than a show—it will be an *experience*."

As the audience enters the dinner theater, they will be divided into four "ranches": the Blue Moon, Gold Star, Red River and Green Mountain. During the show, the ranches compete against each other.

"We give the guests hats while they are in the waiting area," explains Choplin, "so they are already cowboys when they enter the theater."

The waiters and waitresses get in on the act too, warming up the audience, cheering them on, and finally, joining in an exuberant square dance.

In addition to Buffalo Bill Cody himself, other members of today's troupe include sharpshooter Annie Oakley, rodeo riders, Indian dancers, and a band of outlaws who attack a stagecoach.

"We have a wonderful cast," says Choplin. "Native American Indians and cowboys from the States. Also, 50 horses, 11 buffalo, 12 wonderful longhorns and one Brahma steer."

Locating the human talent for the show required auditions in the States—from L.A. to Texas to Billings, Montana—ten U.S. cities in all. Then, more than 1,000 videotaped auditions were reviewed

Cinderella's pumpkin was part of the Castle unveiling ceremony.

A stunt rider practices for Buffalo Bill's Wild West Show.

before the final cast was selected.

"This show has to be authentic American," explains Choplin. "It is 100 years later, Buffalo Bill is saying, 'I have come back to Paris!'"

The search for authentic livestock talent was just as exhaustive, and much more complicated.

Dave LaMondy, Purchasing Supervisor at Disneyland in California, was charged with handling the purchase and shipping of the animals.

"Normally, I am responsible for buying general supplies for Disneyland," says LaMondy. "This was definitely a new experience for me—I learned a lot about horses.

"For example, we were looking for horses with a lot of coloring, such as paints and Appaloosas. Most European horses are solid colors; they don't have that mix of colors American horses have."

One of the most interesting aspects of the procedure was the method of doing business. "It was like going back in time a hundred years," he says. "When you buy livestock, it's cash on the barrel head, and your word and a handshake is all the contract you need."

Chip 'n Dale are busy exploring their new home in Euro Disneyland.

Dr. Don Hoglund, who works extensively with movies, was retained as a veterinarian and coordinating liaison between the American contingent for the Wild West Show and Euro Disney management.

"He and Jean-Luc searched Canada and the United States—New York, Texas, Oklahoma and California—for appropriate stock," says LaMondy. "They were looking for certain shapes, colors and sizes. As it turned out," he laughs, "all the horses came from Norco, here in California!"

Don Hoglund was actually brought in to the project by Mario Luraschi, stunt coordinator for the show. "Mario and I have done movie work together for the past five years," he says. "I provide the veterinary services and animal consultation —primarily equine. We were also selected from trainers around the world to produce the dinner show at Excalibur in Las Vegas."

The horses purchased were "broke," but otherwise had no skills. "They weren't looking for trained horses," explains LaMondy, "they were more interested in the animal's 'personality.'"

Before shipping to France, the horses were required to be quarantined for 30 days. During this period Hoglund trained them for basic skills. Once they arrived in France, Luraschi began the intensive training they would need for their acts. Two other animals received training during their quarantine—a buffalo and a Brahma steer.

"There are three horses trained for comedy," says Hoglund, "but all the horses can fall down. The buffalo and the Brahma also have comedy routines.

"The thing to emphasize here," he says, "is that no trip devices are used to make our animals fall. All our training is done with patience and care. It is a very humane method of training. Mario Luraschi is absolutely the best in the business."

"We are going to produce a very fascinating, authentic show," Jean-Luc Choplin stresses. "There is a very great fascination for the American West in Europe. This will be the only show of its kind in Europe."

Dress Rehearsal

At the Euro Disney Resort hotels, themed musicians prepare to entertain their first guests. New York Hotel will have the most extensive music program, including jazz, big band music, and Broadway tunes. Many of the hotels will also feature Character Breakfasts.

Most of the entertainment cast for Euro Disney has been hired; all are eager to get on with the show.

"You have to wait for the first guests to smile, to clap their hands, before you know if you're a success," says Choplin.

"We're trying hard to create that magic, now we're waiting for the guests to give us the reward."

The home where these buffalo roam is in Marne-la-Vallee.

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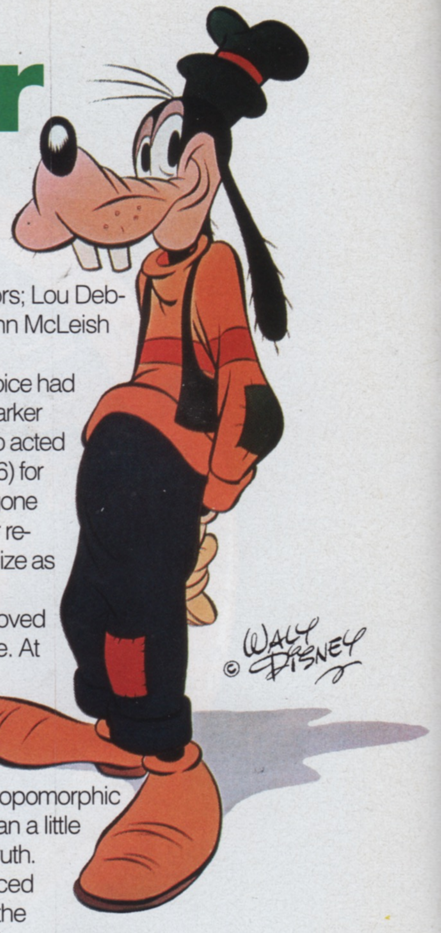
Making a Career of Goofing Off



Sixty years ago, a goofy-looking character made his debut in a Disney short called "Mickey's Revue." That role called for him to sit in the audience and laugh uproariously at the antics of Mickey and friends onstage. Who would have guessed that a star had been born?

In that first effort, our hero went under the name Dippy Dawg and bore slight resemblance to the Goofy we know and love today. Dippy was much older-looking, had whiskers, wore square pince-nez and a dilapidated hat, and was missing his trademark front teeth.

No matter. He still had that spark that ignited the imagination of his animators. Throughout 1932 and 1933 he was cast in a variety of supporting roles, gradually evolving into an amiable, naive klutz. In 1934, having long since shed his Dippy Dawg persona and name, he appeared in "Orphan's Benefit" as "Goofy" for the first time. His name derived from Walt's reference to the type of comedy surrounding Mickey and the gang as "goofy."

That Goofy managed to rise from the ranks of Mickey's "extras" and emerge as a personality in his own right was largely the responsibility of animator Art Babbitt. He created a scene in "Mickey's Service Station" (1935) that proved Goofy's ability to take as long as possible to do as little as possible.

Later, Babbitt described what Goofy had become. In part, he was "...a composite of an everlasting optimist, a gullible Good Samaritan, a half-wit, and a shiftless, good-natured hick."

With 25 supporting roles behind him, Goofy finally hit the big time in 1939—his own cartoon short, "Goofy and Wilbur."

When the Studio decided to organize separate production units for each major character around 1940, Goofy was assigned to Jack Kinney. Kinney brought in a team that included Ralph White as story and gag man; Jim Carmichael to assist with story and production; Wooly Reitherman and John Sibley as chief animators; Lou Debney as assistant director; and John McLeish as voice-over narrator.

In the earlier years, Goofy's voice had been provided by former circus barker Pinto (Vance) Colvig, who had also acted Goofy's part in "Moving Day" (1936) for animator Art Babbitt. With Colvig gone from the Studio, initiating a narrator reduced the need for Goofy to vocalize as much as he had in the past.

During this period, Goofy moved into the "instructional-short" mode. At first, John McLeish actually believed he was narrating educational films. Having referred to Goofy on occasion as "that anthropomorphic nonentity," McLeish was more than a little miffed when he discovered the truth. However, director Kinney convinced him that his sober narration was the perfect foil for the chaos happening on screen.

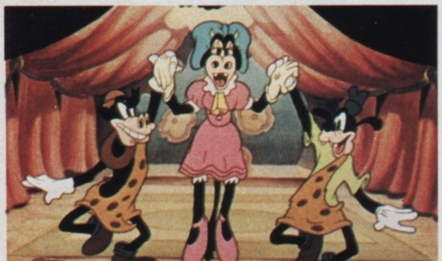
Over the years, Goofy became the "expert" on such diverse skills as driving, parenting, horseback riding, gliding, skiing, self-defense, baseball, swimming, fishing, golf, sailing, hockey, gymnastics, dancing, basketball, and tennis.

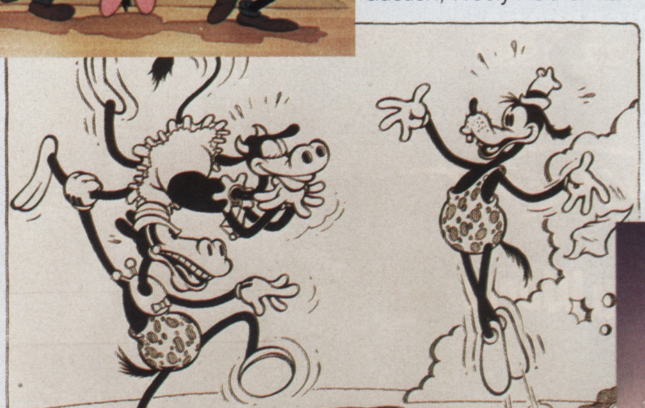
Goofy's cartoons are often peopled by other "goofs." To differentiate them from the "real thing," these have no ears and carry such names as Kinney, Hannah, Sibley, Lounsbery and Berg—after the members of the Disney story art department. Unlike Mickey and Donald, Goofy also has a wife, Mrs. Goofy, and son, Goofy Jr. (once in a while the family goes by the name "Geef").

In 1980, a redesigned Goofy emerged and was dubbed "Sport Goofy." He had an expanded chest, wore snazzy sporting outfits, updated his hairstyle and shortened his front teeth.

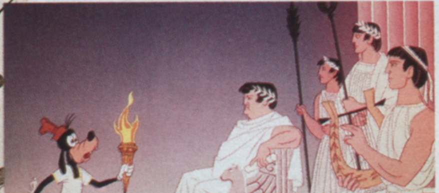
The difference between the old Goofy and Sport Goofy is that now his ineptness is attributed to overeagerness rather than blatant inability. His new message seems to be that participation is more important than winning—but he'd still like to win!

The secret of Goofy's success in a 60-year career might be that he has remained faithful to his original character, as summed up by Art Babbitt many years ago: "Goofy was the kind of character that thought very hard and very long about everything he did. And then he did it wrong."





He first appeared as "Goofy" in the 1934, black-and-white "Orphan's Benefit." In 1941, the short was re-released in color (top).



As an expert on everything, Goofy was a natural for the Olympics.

Information taken from Encyclopedia of Walt Disney's Animated Characters *by John Grant, 1987.*

In his first starring short, "Goofy and Wilbur," our hero was paired with a cricket as his pal and fishing buddy. When Wilbur doubles as bait, he is swallowed by a frog who is swallowed by a stork. But all ends well when Wilbur pops out of an egg in the stork's nest and the friends are reunited.

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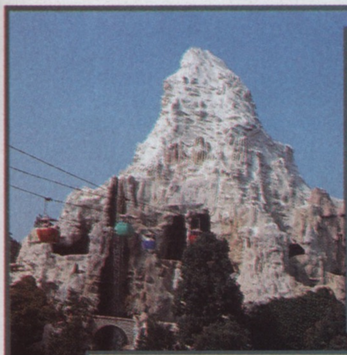
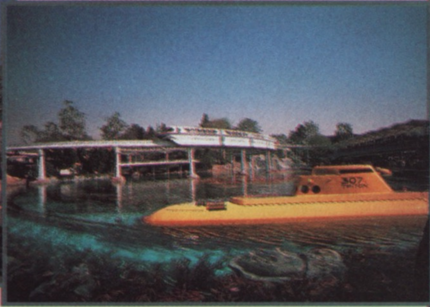
Did You Hear The One About...

Every Attraction Tells A Story

By Ryan A. Harmon & David Mumford



Main Street from Marceline?



Modern-day "Nautilus."

A man and his mountains.

From movie set to Disneyland.

Today it was your turn to say "I'm going to Disneyland!," and there you are, churro in hand, camera at the ready, standing in line for one of your favorite attractions—the *Haunted Mansion.* Sure, you've ridden the thing twenty-two-umpteen times. You know the entire Stretching Room spiel—"...to find a way out!!" You thrive on demonstrating your knowledge of Disney trivia by explaining to your cousins from Spokane just how they do the Ballroom Scene—holograms, right?

But do you *really* know the *Haunted Mansion*? Do you know why the weather vane on the roof of the house is in the shape of a ship? Do you know why a bride with a glowing heart stands in the attic?

As a matter of fact, what do you really know about Disney attractions, anyway? You know to sit in the last car on *Space Mountain.* You know not to ride *Mission to Mars.* But do you know why Darth Vadar is nowhere to be seen in *Star Tours*? Can you explain the concept behind *Big Thunder Mountain Railroad*? Could you, if asked, define the inspiration for such classics as the *Submarine Voyage,* the *Sailing Ship "Columbia,"* or even Main Street, U.S.A.?

Swallow that bite of churro, put your camera away, and let's talk about what sets Disney Theme Parks apart. It's a little something called STORY.

Defined as "a narrative; a tale; a brief piece of fiction," the story is integral to many Disney attractions. In fact, Disney Imagineers often spend years developing stories for attractions. Similar to the process an actor goes through to develop his character for the stage or screen, designing a Disney attraction involves the creation of a background story, a history, a foundation.

What was this building before it became what it is today? What experiences did this character have before coming to this place? These are just some of the questions Imagineers must answer to completely understand the story they plan to tell, before they even begin to map out a design approach.

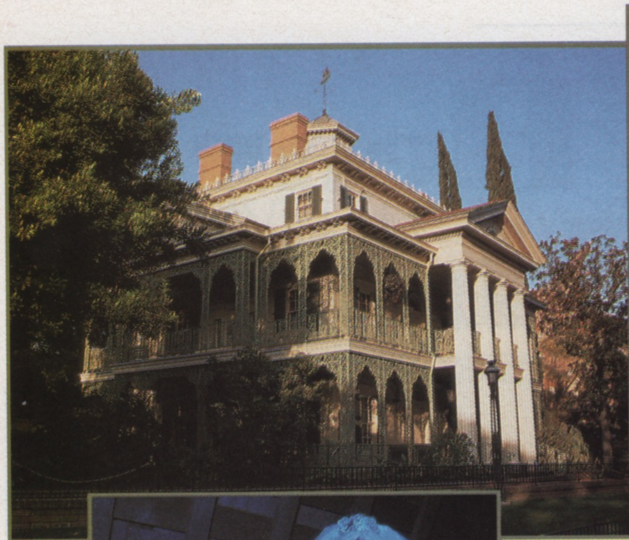
A number of Disney attractions were, perhaps, easier to conceive because they are based on an existing fairy tale or mythology. This is especially true of many Fantasyland attractions, including *Peter Pan's Flight, Pinocchio's Daring Journey, Snow White's Scary Adventures,* and *Mr. Toad's Wild Ride*—all based on Disney animated films which, in turn, were based on European tales.

Some attractions are based on Disney live-action films. The *Matterhorn Bobsleds* had their origins in the 1959 Disney film "Third Man on the Mountain." And the *Swiss Family Robinson Treehouse* is, of course based on 1960's "Swiss Family Robinson."

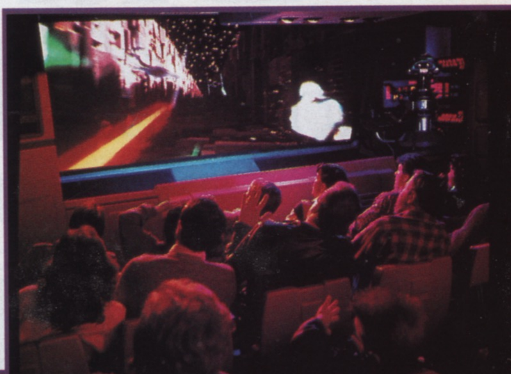
Other Disneyland attractions are based on real-life stories. The *Submarine Voyage* in Tomorrowland at Disneyland, for example, is based on the United States naval submarine, "Nautilus," the first nuclear submarine to travel below the Polar ice cap. The *Sailing Ship "Columbia"* in Frontierland is based on the first American ship to sail around the world. Main Street, U.S.A., was itself inspired by Walt Disney's hometown of Marceline, Missouri.

Still, many of the best Disney attractions are true originals—their inspiration arising from the keystrokes and brush strokes of the thinkers, writers and artists at Walt Disney Imagineering.

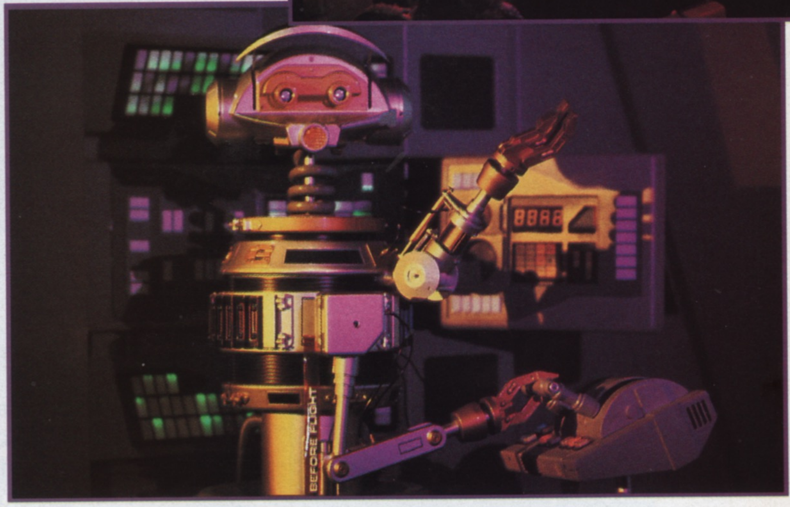
Imagineers create a complex story of which guests frequently see only the "tip of the iceberg" while enjoying a Disney attraction. Often a wealth of



A relic from sailing days.



A broken-hearted bride bides her time.



The "Star Wars" mythology continues.

story lies below the surface, created only to aid in design and consistency. Three such attractions are the *Haunted Mansion, Star Tours,* and *Big Thunder Mountain Railroad.*

The Haunted Mansion

Design work on a haunted house for Disneyland began sometime in 1957—twelve years before such an attraction would become reality. Imagineers Yale Gracey and Rollie Crump had begun developing special effects for an attraction that designer Ken Anderson was busy creating.

Anderson had originally conceptualized the mansion to belong to a wealthy sailing merchant, who built the Southern antebellum home for his young bride, circa 1810. After moving into the home, the wife discovered her husband's secret identity—that of a bloodthirsty pirate. The husband killed his bride in a rage and her ghost haunted the house, eventually driving the pirate to suicide. Together, the newlyweds walk the halls of their *Haunted Mansion.* Forever.

The attraction was originally planned as a walk-through, where guests would try to solve the mystery of the bride and groom.

The house that now sits along the banks of the Rivers of America in New Orleans Square at Disneyland was erected in 1963, though the building that houses the actual ride system wasn't completed until 1969. When the mansion was first built, the attraction was still intended to be a walk-through of the sailing merchant's home, resulting in the plantation look with the ship weather vane.

For several years, design work on the attraction passed through the hands of many designers. By the time the *Haunted Mansion* opened as a ride-through attraction in 1969, there was no trace of the sailing merchant, though the bride still haunted the attic, her love still evident by her glowing, beating heart.

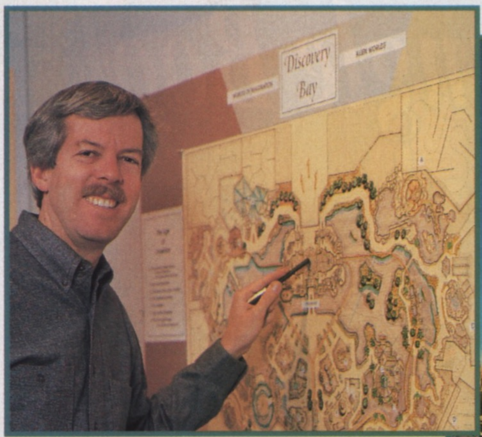
More than 30 years after Ken Anderson began developing a story for the attraction, a new twist on his concept will delight guests of *Phantom Manor* at Euro Disneyland. Visitors to the *Manor* will receive a tour of the home from an evil groom and his jilted bride.

Star Tours

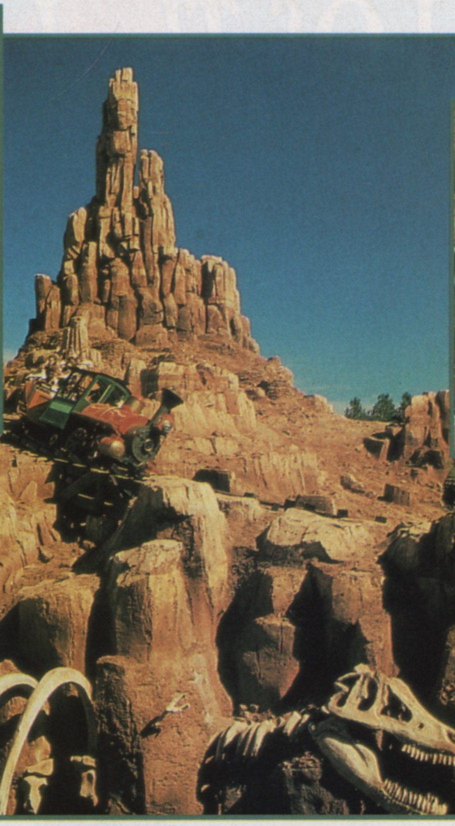
It's been years since the last installment of the original "Star Wars" trilogy, but if you hark back to "Return of the Jedi," you'll remember that the Rebel Alliance had finally triumphed over the evil Empire. Darth Vadar is dead and the Star Wars have ended—though rumor has it that another Death Star may be orbiting the distant galaxies.

The Rebels want to rebuild their worlds in peace and have decided that an influx of adventurous tourists and potential homesteaders is just what they need to revitalize the galaxy. What better way to attract tourists than to offer "pleasure tours" of the former Rebel and Empire bases? What better way to entice potential immigrants from Earth than to offer "Star Tours" of the planets Tatooine and the Moon of Endor? And what better place to find these tourists than the Disney Theme Parks!

Star Tours offers scenic tours of the

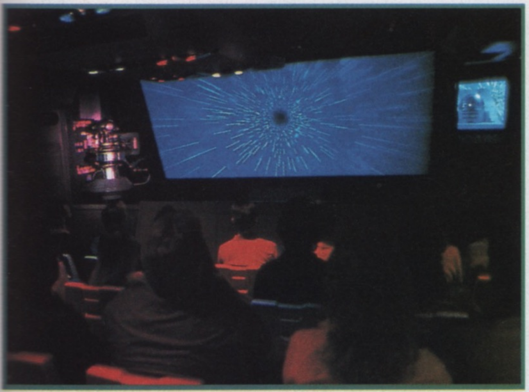


Tony Baxter's concept of Discovery Bay.



A grim reminder of Big Thunder's past.

Earthquakes and Big Thunder Mountain are all that remain of Discovery Bay.



Passengers enjoy the view from their StarSpeeder 3000.

universe aboard the new StarSpeeder 3000, operated by the very first intergalactic tour bus company. The attraction, created by Imagineering and "Star Wars" creator George Lucas, is, in a way, the fourth installment in the "Star Wars" adventure. Picking up where the third film left off, its background story, conceived by Imagineers Tom Fitzgerald, now vice president of Theme Park Productions, and Tony Baxter, now senior vice president of Creative Development, is one of the richest of all Disney attractions.

Big Thunder Mountain Railroad

Big Thunder Mountain Railroad was part of a Disneyland "land" concept developed in the mid-1970s by Tony Baxter. The concept, later adapted and put into story treatment form by an Imagineering show writer, was entitled "Discovery Bay."

Intended for construction in the undeveloped, northernmost section of Disneyland (where Big Thunder Ranch now sits), Discovery Bay was to stand along the eastern shores of the Rivers of America. At the time, there was no guest route to that section of the Park; Fantasyland came to a stop at its northwest corner, near the *Skyway* entrance, and the *Mine Train through Nature's Wonderland* sat adjacent to the proposed Discovery Bay site on the Frontierland side.

The plan was to build *Big Thunder Mountain Railroad* on the southern portion of the *Nature's Wonderland* site and introduce a walkway north of the attraction connecting Frontierland to Fantasyland, which would eventually serve as the entrance to Discovery Bay. The walkway was to have been a promenade of international shops and restaurants called "Crossroads."

The highly imaginative tale includes the legend of a young inventor, named Jason Chandler, who lived in a town called International Village during the peak gold rush years in the Big Thunder region—circa 1849. According to the chronicles, "...the young inventor devised a drilling machine with the capability of boring into the very heart of Big Thunder Mountain. There, the veins of gold ran so deep, it was rumored they could produce a mother lode that would bring a man enough wealth to last a hundred lifetimes and more.

"But a cave-in occurred on Big Thunder, burying 26 miners alive. They would have drawn their last breath then and there, had it not been for the inventor and his laughable drilling machine.

"He burrowed down into the Earth's core, rescuing the miners from certain death. It should have been a moment of joy and celebration, but as the men scrambled to the arms of safety, a massive earthquake shook the ground and a cavernous maw opened up, swallowing the inventor and his machine whole.

"The miners, as well as the citizens of the village, struggled day and night against the mountain, trying to dig the young man from his living tomb. But they never saw him, or another nugget of gold, again. Big Thunder had taken its vengeance not only on the miners, but on their wealth as well. The mountain had gone bust, and it became just a matter of time before only ghosts resided there."

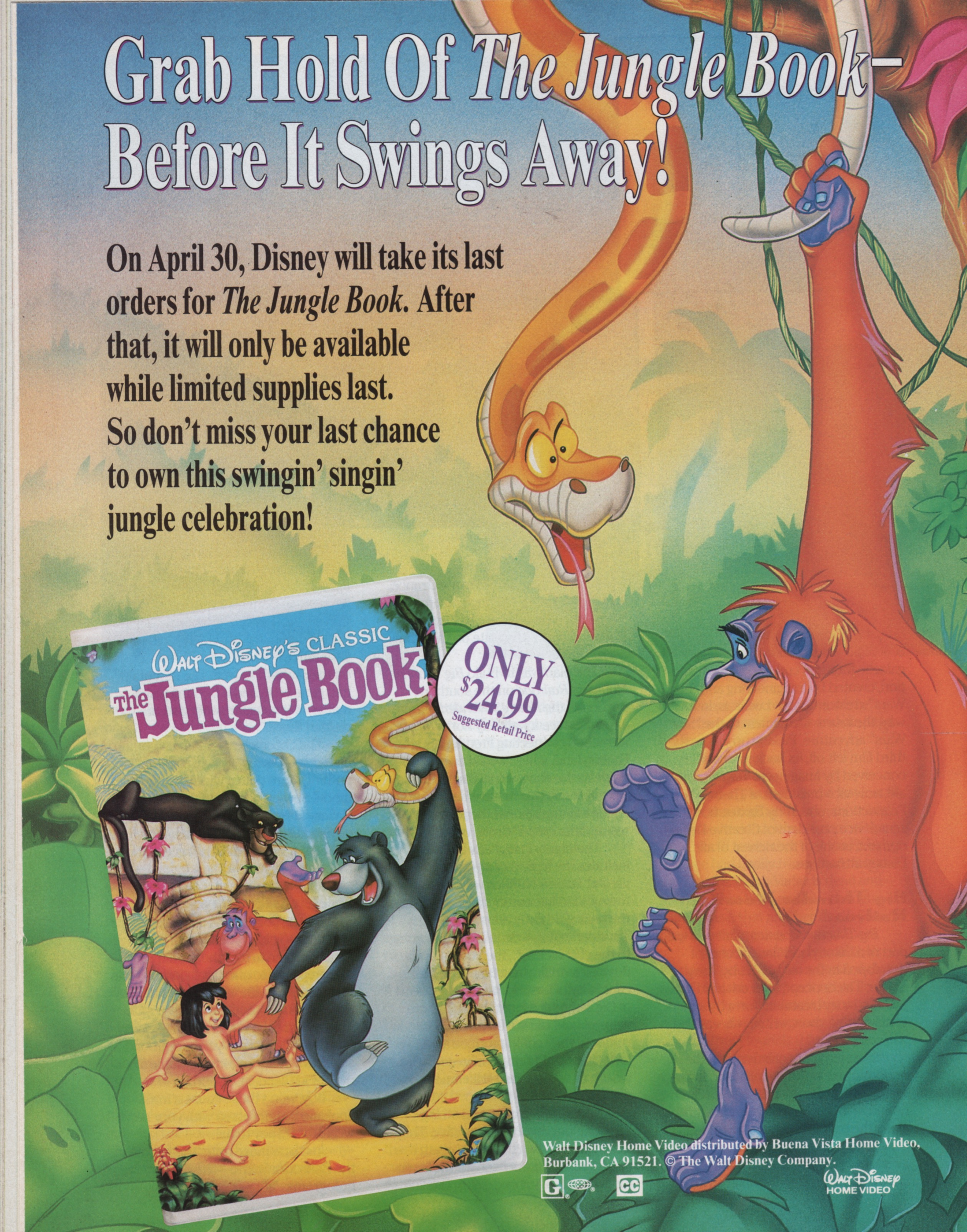
The chronicles were never completed and Discovery Bay became nothing more than a whimsical scale model now on display in the Disney Gallery in New Orleans Square at Disneyland. *Big Thunder Mountain Railroad* opened in 1979 with little trace of the Discovery Bay story.

Back to Reality

Having polished off that churro, you're now licking your fingers, looking for a trash can to toss the napkin into and preparing to once again journey into that chamber with "no windows and no doors." You'll look at the *Haunted Mansion*, and all of Disneyland, in a new way now, having been privy to background stories for years forgotten in some file drawer in Glendale, California.

Boy, won't those cousins from Spokane be impressed with your new wealth of Disney trivia!

Just one more note: the ghosts in the Ballroom Scene—they're *not* holograms.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NINE NEW LEGENDS

DISNEY CONTRIBUTORS HONORED

By Jeff Hoffman

Who are the Disney Legends? They are individuals whose contributions have made a significant impact on the Disney reputation.

These contributions range from in-front-of-the-camera talent as in the case of first Disney Legend honoree the late Fred MacMurray, or behind-the-scenes action such as that of Admiral Joseph Fowler who headed the construction of Disneyland.

"There is a tremendous number of people who have contributed to the films, the Parks, and all the enterprises that we are in, and they need to be honored in a proper way," comments Roy E. Disney, son of Roy O. and nephew of Walt, who is now Vice Chairman of The Walt Disney Company.

Last October 22, Roy Disney and Michael Eisner, Chairman and Chief Executive Officer of The Walt Disney Company, hosted the fourth Disney Legends Awards ceremony, held at the Disney Studios in Burbank, California. Nine extraordinary individuals from very different walks of life were honored. From film, there were Julie Andrews, Bill Walsh, Don DaGradi, and Sterling Holloway; from television, Fess Parker; from comics, Carl Barks; and from Animation and Imagineering, Ken Anderson, Claude Coats and Mary Blair.

Julie Andrews, star of stage and screen, was honored for her portrayal of that magical English nanny, "Mary Poppins," which also garnered Andrews an Oscar for Best Actress of 1964. Roy Disney introduced Andrews at the Legends Ceremony as "practically perfect in every way," and declared the day a "Jolly Holiday!"

"I'm thrilled to be back here at the Disney Studios where I began my career in Hollywood," said Andrews. "It was the best learning experience I could have ever had. It even taught me how to fly."

"Mary Poppins" was co-written by **Bill Walsh** and **Don DaGradi** from the P.L. Travers series of stories. The two were also responsible for co-writing several other popular Disney features including "Son of Flubber," "Blackbeard's Ghost," and "Bedknobs and Broomsticks." As an animator, DaGradi had worked on classics such as "Pinocchio," "Fantasia," and "Sleeping Beauty." Walsh started his Disney career as a writer of Mickey Mouse comic strips, and then produced Disney's early television programming, including "Davy Crockett." DaGradi and Walsh were both honored posthumously.

For actor **Sterling Holloway**, the day of the Awards Ceremony was anything but a "blustery day!" The man behind the voice of Winnie the Pooh and several other Disney characters—including the sly, slithering Kaa from "The Jungle Book," was lively and witty while receiving his statuette. Holloway's voice talents were first used by Disney for the stork in "Dumbo," and he subsequently supplied voices for more than 20 additional characters.

"King of the Wild Frontier" describes only one person—Davy Crockett. This hero of the emerging West will live in our hearts forever in the person of **Fess Parker**. Originally, Davy Crockett episodes were made for the "Disneyland" television series during the 1954-56 seasons. However, Parker made the mountain man so popular that the Studio later released the episodes theatrically as well. In addition to launching the coonskin cap craze of the '50s, Parker starred in other frontier-based Disney features including "Old Yeller," "The Great Locomotive Chase," and "Westward Ho the Wagons" with several Mouseketeers.

From left: Carl Barks (accompanied by his creation, Scrooge McDuck), Ken Anderson, Sterling Holloway, Claude Coats, Roy Disney, Julie Andrews, Michael Eisner, and Fess Parker (keeping an eye on Mary Poppins' pet penguins).

Today's star of stage and screen Julie Andrews got her Hollywood "break" as Disney's "Mary Poppins."

Sterling Holloway celebrates with his hunny-lovin' friend.

Just after the hand-print ceremony, Parker commented, "Maybe 25 years ago I would have liked to have been at Grauman's Chinese Theater, but with age comes wisdom, and I am more greatly honored by being a part of the Disney Legends."

Known as the "Comic Book King" or the "Duck Man," **Carl Barks** has become synonymous with Donald Duck. Barks wrote and drew much of the work involving the Duckburg mythology in *Walt Disney's Comics and Stories* and created the Scrooge McDuck character.

Starting with the Disney Studios in 1934, veteran Disney animator **Ken Anderson** has worked on most of the classics, including "Snow White and the Seven Dwarfs," "Fantasia," "Sleeping Beauty," and "The Rescuers." It was also Anderson who created that lovable behemoth named Elliot in "Pete's Dragon."

Claude Coats joined Disney the year after Anderson and created the backgrounds and color styling for many of the early animated features. He transferred to WED Enterprises (now Walt Disney Imagineering) in 1955 to work on Disneyland. Up until his retirement in 1989, Coats was involved in developing concepts for many popular Theme Park attractions, among them, *Pirates of the Caribbean* and EPCOT Center's World of Motion.

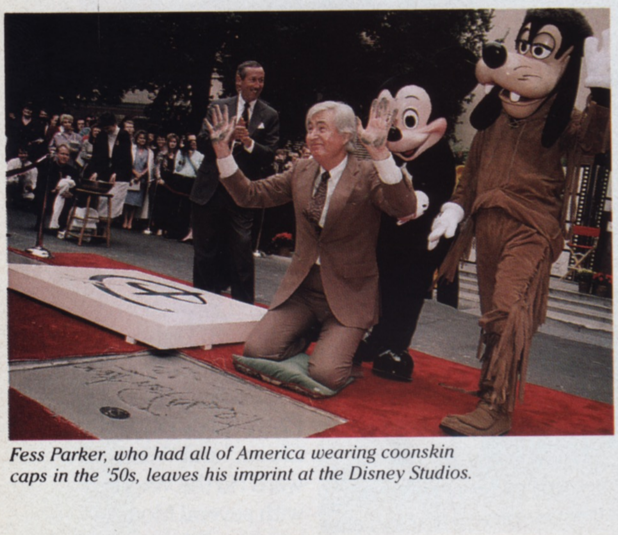
From left, Claude Coats, Ken Anderson, and Carl Barks sign their handprints.

From Animator to Imagineer was the path taken by color stylist and designer **Mary Blair** who began her Disney career by working on a never-to-be-seen sequence of "Fantasia." Blair is credited for the design of the popular attraction *It's a Small World*, and created the beautiful ceramic murals in the Grand Canyon Concourse at Disney's Contemporary Resort at Walt Disney World, and on the exterior walls of Tomorrowland at Disneyland.

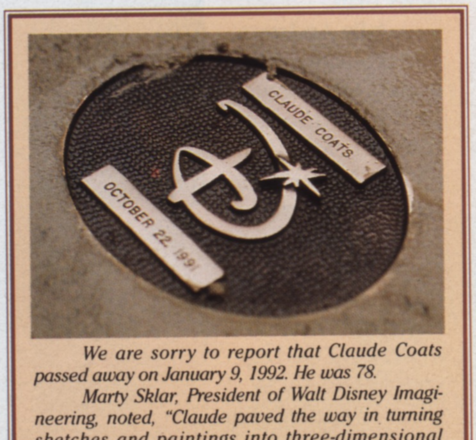
Like Bill Walsh and Don DaGradi, Mary Blair received her award posthumously.

The five "Legends" who attended the ceremony were presented with the bronze Disney Legends statuette and then left their palm prints and signatures in cement in front of the Studio Theatre.

As Michael Eisner closed the tribute, he said, "We want to emphasize that the people who are standing here, along with the people we have honored in the past, and hopefully in the future, are the backbone of this Company. It is these people who created what we are all about."



Fess Parker, who had all of America wearing coonskin caps in the '50s, leaves his imprint at the Disney Studios.



We are sorry to report that Claude Coats passed away on January 9, 1992. He was 78.

Marty Sklar, President of Walt Disney Imagineering, noted, "Claude paved the way in turning sketches and paintings into three-dimensional adventures like Pirates of the Caribbean. *His energy, curiosity and drive to create new experiences for our Disney Park guests made him a leader and a teacher for all of us.*

"He was a genuine one-of-a-kind."

Coats is survived by his wife of 54 years, Evie, his sons Alan and Lee, and six grandchildren.

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Coast-to-Coast Coll

Mickey on the East;

By Lori A. Wildrick

> *Nothing is more exciting to the serious collector than a gathering of other serious collectors—seriously collecting in the same category. During 1992, Both Disneyland Park in California and Walt Disney World Resort in Florida will host such a gathering, each appealing to a distinct group. In June, Disneyland will take on the formidable teddy bear collectors, while Walt Disney World prepares for its September bout with the mouse-crazed fans of Disneyana. Here's how things are shaking out...-Ed.*

Teddy Bears on Display

Disneyland will be the vacation destination of hundreds of stuffed bears this summer as the cuddly animals and their human friends prepare for the first annual Teddy Bear Classic, which will be held at the California Park from June 18 to June 21.

Serious and not-so-serious bear collectors can shake hands—or paws—with more than 90 world-renowned artists as well as representatives from Gund, Stieff, North American Bear, and Dakin during the four-day event at The Disneyland Hotel. The artists will also be in the Park on Saturday and Sunday, where guests will have the opportunity to purchase any remaining limited editions.

Teddi Barra, seen here during her "Jamboree" routine, will come down off her swing to join the Teddy Bear Classic.

Each artist will make 25 Teddy Bear Classic limited edition bears as well as a one-of-a-kind bear to be sold at the Teddy Bear Classic Auction. Teddy Bear Classic attendees will have priority in purchasing the limited edition bears and participating in the one-of-a-kind auction; admission to the auction and sale is available to the public for $20.

Plenty of celebrities and cele*bear*ties will be on hand for the event. Happy, the 66-year-old Stieff bear who made auction history in 1989, will make her only 1992 West Coast public appearance at the convention. Her owners, Paul and Rosemary Volpp will also display a small selection of their 4,000-bear collection, including their very first collectible, Amelia Bearhart.

This adorable little guy was created by Stieff, in a limited edition of just 1,000, exclusively for the Disneyland Teddy Bear Classic.

Annette Funicello, who unveiled her new line of teddy bears at Disneyland this spring, and Phyllis Diller will also be on hand with their own limited edition and one-of-a-kind bears.

Reigning over the festivities will be Teddi Barra, the Mae West of the bear kingdom, famous for her swinging gig at the *Country Bear Jamboree*. Smitten collectors will be pleased to know that limited edition versions of Teddi will also be available.

Niska Cheffet, the artist who has designed all of Disneyland's plush toys as well as the Teddi Barra collectible, will be on hand to sign her limited edition Teddi Barra.

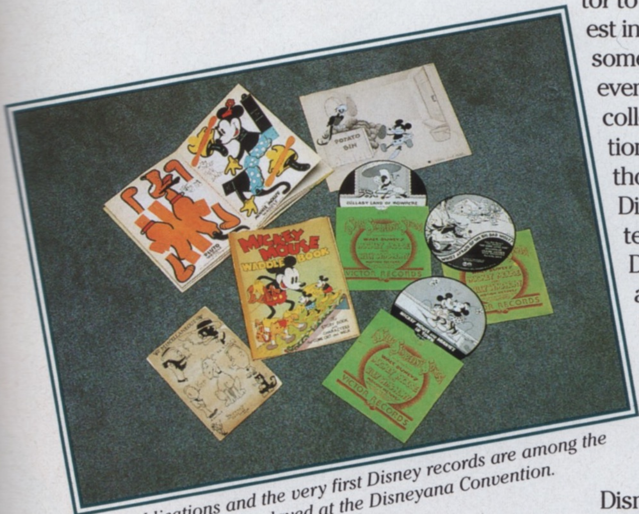
Out-of-town collectors who wish to attend the convention may be interested in the hotel package which includes a three-night stay at The Disneyland Hotel, one two-day Passport to Disneyland, entrance to the limited edition private sale, the auction preview and one-of-a-kind auction, a copy of the auction catalog, an invitation to a special breakfast and dinner, and a complimentary tote bag filled with unbearably wonderful goodies. This package price is just $499 per person, based on double occupancy. For reservations, call (714) 520-5050 or 1-800-544-6869.

Another package,

Rosemary and Paul Volpp with "Happy" during a recent visit to Disneyland

ectors' Conventions

Teddy on the West


Rare publications and the very first Disney records are among the memorabilia to be displayed at the Disneyana Convention.

developed for those who do not need hotel accommodations, is available for just $50 and includes entrance to the limited edition private sale, the auction preview, one-of-a-kind auction and catalog, and one-day admission to Disneyland. Call (714) 999-4565 for more information or to make reservations.

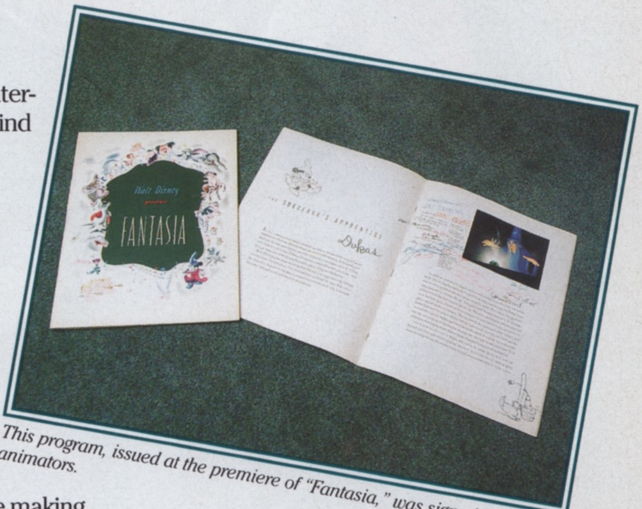
Collectors who just can't make it to Disneyland for the convention, but don't want to be left out of the fun can still participate in the one-of-a-kind auction. Simply contact Merchandise Guest Services at (714) 999-4216 or 1-800-362-4533 to receive a registration form and catalog in advance. Circle the number of the bear that catches your fancy and return the registration form along with the $20 registration fee. You will be notified by phone when your bear is about to go on the block.

So, if you're interested in studying the migration tendencies of the stuffed bear or just have a genuine affection for animals of the bear persuasion, the first annual Teddy Bear Classic may be the pawfect event for you!

Disneyana

Lovers of all things Disney will flock to Florida for the first annual Disneyana Convention, to be held September 24-27 at Disney's Contemporary Resort at Walt Disney World in Florida.

Everyone from the serious collector to those with a healthy interest in the Theme Parks will find something of value at the event. A wealth of collectibles—and information—will be available to those interested in Walt Disney, his films and television programs, the Disney animated characters, and all the Disney Theme Parks and Resorts.

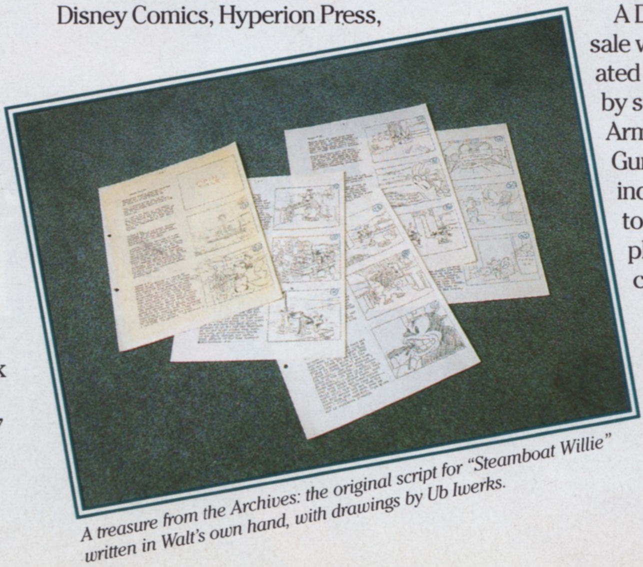

This program, issued at the premiere of "Fantasia," was signed by the animators.

Disney representatives who will be making special presentations include Dick Nunis, Chairman of Walt Disney Attractions; Max Howard, Director of Walt Disney Animation in Florida; Dave Smith, Director of The Walt Disney Company Archives; Tony Baxter, Vice President of Creative Development at Walt Disney Imagineering; and Esther Ewert, Director of the Walt Disney Art Program.

Participants can look forward to hearing about such topics as the development of Euro Disney Resort, the origins and future of Disney animation, and the history of rare Disneyana collectibles. Special Disneyana tours of Walt Disney World Resort will also be available.

"I'll be bringing items that are rare or one-of-a-kind," says Dave Smith. "They are things that collectors rarely see and cannot possibly collect."

Representatives from Disney Press, Disney Comics, Hyperion Press, Disney Collectibles, the Disney Art Program, and The Disney Channel will offer sneak peeks of projects and programs that are currently in development.


A treasure from the Archives: the original script for "Steamboat Willie" written in Walt's own hand, with drawings by Ub Iwerks.

The event will also include a Disneyana auction. Some of the items planned for the auction block include original animation cels and Theme Park memorabilia; sculptures that were used during the development of Euro Disney; a Dumbo from the original Disneyland attraction and one of the doors from "Herbie, the Love Bug."

Collectors with a little less to spend on their piece of Disney will find something for themselves at the Disneyana Fair. Here, pencil drawings and line art used in the development of merchandise and book illustrations will be among the many collectibles that will be for sale.

A Disneyana limited edition sale will feature collectibles created especially for the occasion by such artists as Lladro, Armani, Steiff, Goebel, and Gund. A trade show will give independent Disneyana collectors the opportunity to display—and add to—their collections.

For more information on the Disneyana Convention, contact the Walt Disney World Disneyana Convention Office at (407) 560-7232. Or write to P.O. Box 10,000, Lake Buena Vista, FL 32830.

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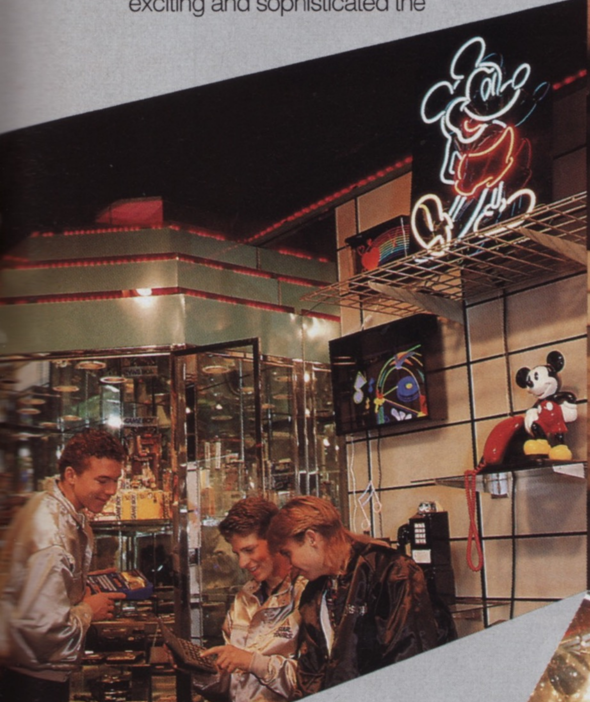
GALACTIC GIFTS FROM TOMORROWLAND

Tomorrowland is the future! It's *Space Mountain* and *Star Tours*. It's the Starcade and rock bands. Tomorrowland is Disneyland's showplace for high-tech concepts—and that goes for its gift shop merchandise as well.

Keeping pace with the current trends is a challenge. No matter how exciting and sophisticated the

Brian, Matt and Brandon prepare to encounter the future in satin Star Tours jackets and space accessories from The Star Trader.



Our three heroes are "lost" in the galaxy of Home Boy hand-held computer games.

PUZZLE
LABYRINTH
MOTORIZED COIN BANK

At the Premiere Shop, a variety of silk-screened lucite globes display the lessons of our ever-changing world.

Photographed and Produced by Max and Dawn Navarro

GALACTIC GIFTS

future looks, somehow technology becomes outdated in the wink of an eye.

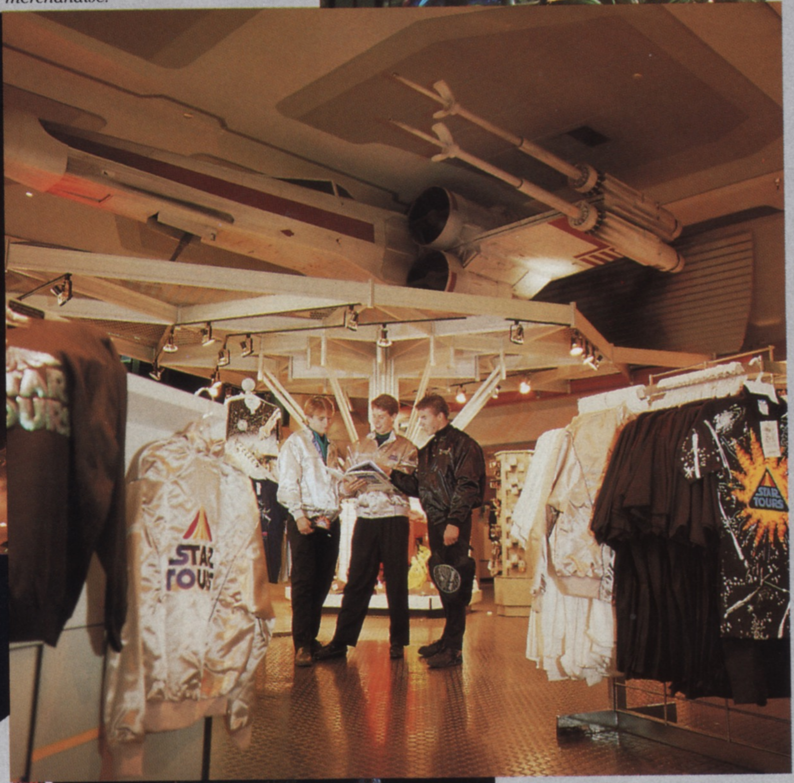
To keep Tomorrowland a "happening place," Disneyland buyers go to great lengths to stay ahead of the game with far-out merchandise at two outstanding shops. The Premiere Shop, next door to the Circle-Vision Theater, and The Star Trader at the exit of *Star Tours* keep light years ahead of the competition.

These two shops, flashing neon in pinks, aqua and blue, are the center of the Disneyland galaxy, with state-of-the-art merchandise by manufacturers from all over the world. Merchandise that celebrates the leading edge of science, communications and entertainment.

OAKLEY
OAKLEY
Blades

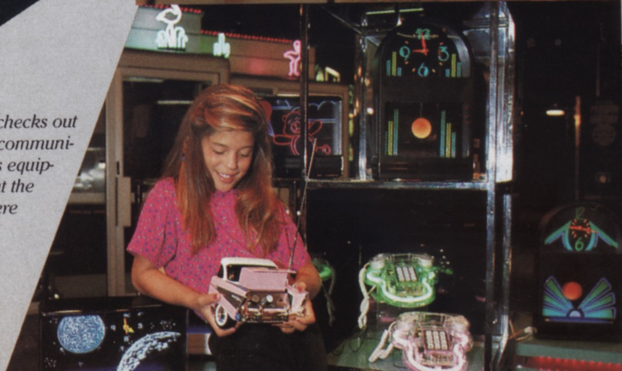
Brian and Matt opt for Oakley's high-definition optics.

Corinna agrees that titanium laser jewelry is lightweight, colorful and totally trendy. Totally.

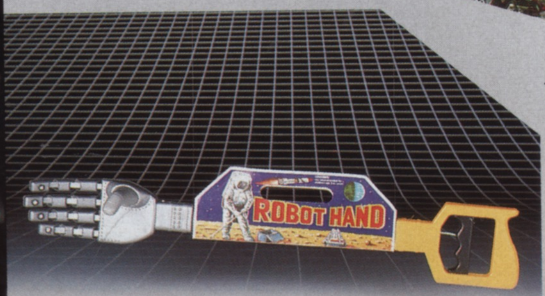


The Star Trader's interior sets a spacey stage for Star Tours *merchandise.*

Selecting just the right optics is serious business, so Kathy shows Corinna all her options.



Remy checks out flashy communications equipment at the Premiere Shop.



It may be just a toy, but this eerie Robot Hand could stimulate the mind of a burgeoning scientist.

GALACTIC GIFTS

Energizing gifts such as titanium laser jewelry, computer games, high-definition optics, sensor-controlled robots, neon clocks and phones, and a maze of mind-teasing games and puzzles. And, of course, totally cool jackets, sweat-shirts, shorts and tops.

So, what's happening right now? Check it out today, because tomorrow it's a brand new world.

THE STAR TRADER

THE
Premiere
SHOP

Remy and Corinna try out their Oakleys in full sunlight.

A compact design solution of the future: a teapot that fits into its own cup with saucer.

Corinna and Remy light up in the midst of a dazzling display of neon.

SPACE MOUNTAIN

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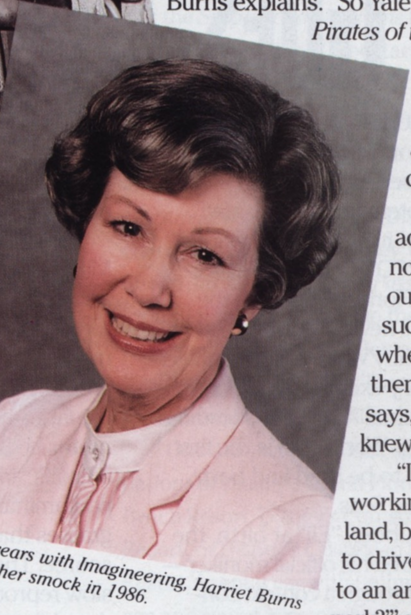
Model Maker Harriet Burns

By Libby Slate

It seems appropriate that Harriet Burns joined The Walt Disney Company in July 1955—the same month Disneyland opened. For, working in the Model Shop at WED (now Walt Disney Imagineering-WDI), she created or helped create prototypes for nearly every subsequent Disneyland project, as well as those for the 1964-65 New York World's Fair and Walt Disney World, until her retirement in 1986. She also holds the distinction of being the first woman hired by WDI in a non-office-worker capacity.

The first woman to be hired as a model maker for Imagineering, Harriet Burns helped bring Walt's ideas to life.


After 31 years with Imagineering, Harriet Burns turned in her smock in 1986.

"I did preliminary sculptures in styrofoam or other materials, made molds and cast them, used saws, lathes and sanders, painted and enameled," explains the diminutive Burns who, pre-Disney, had a variety of creative vocations. In addition to a stint teaching arts and crafts, she also created Neiman-Marcus store displays in Dallas, and helped design and produce props for television's "Colgate Comedy Hour" and interiors and sets for Las Vegas hotels.

"At first there were only four of us, in a warehouse at the back of the Studio," Burns recalls of her early model-making days. "Later there were 30, at WED, where the department was called Dimensional Design.

"I was blessed with the timing, that I knew Walt so well," she adds. "He was always enthusiastic with us. Some of the animators told stories about how he was brusque with them, but I never saw that. We were very informal, and he sort of hung out with us. He relaxed and had a good time discussing what we'd do. You could talk to him about anything."

Some of Walt's enthusiasm, Burns says, derived from the fact that the Model Shop staff had to devise their own methods to fulfill his innovative ideas. She recalls once using a spray gun as part of the process of making glass look antique.

"Walt took it out of my hand—this was like his toy shop—and said, 'Let me try that. Do you think it will work?' He was always asking questions."

Walt must have liked the answers Harriet Burns gave to his questions. Twice, she appeared with him on his "Wonderful World of Color" television program to explain new projects at Disneyland. In the first, she displayed The *Enchanted Tiki Room*, the first *Audio-Animatronics* attraction; later, she introduced the models of New Orleans Square.

Because Walt made a point of knowing his creative staff well, he was easily able to choose the employee whose personality was most suited to solve a particular problem.

"He might say, 'I'll bring (animator) Yale (Gracey) in—he's a putterer,'" Burns explains. "So Yale did the fire for *Pirates of the Caribbean*, with a hubcap he found on the freeway and double crinkly Mylar."

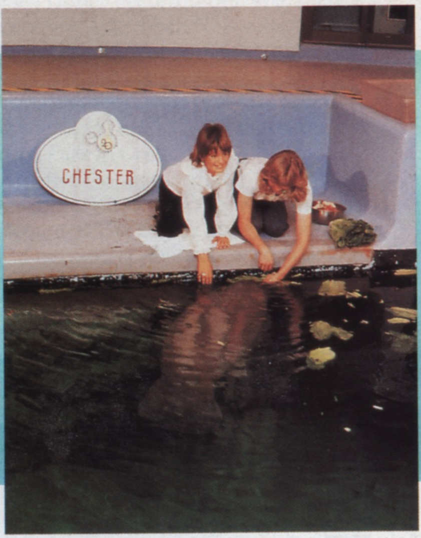
Walt readily admitted his ignorance of various subjects, such as music. But when it came to theme parks, Burns says, he always knew best.

"I thought, 'I love working on Disneyland, but who's going to drive 30 or 40 miles to an amusement park?'" she laughs. "And I thought the *Matterhorn* (the first-ever themed rollercoaster) was crazy. Walt was always a fantasy man, and the Matterhorn was real.

"Then with the *Haunted Mansion*, we thought that it should look 'haunted' on the outside. We built three models, two 'haunted' and one the way it looks now. We kept pushing that one back, and Walt kept picking it. When we asked why, he said, 'Because I want everything in Disneyland to look good.' He was always right.

"I didn't feel in awe of Walt like you would a movie star, because he was such a simple-talking, non-materialistic person," Burns sums up. "People always say he's a genius. But he was so down-to-earth, I felt like I was working with a friend."

Look, Mom! Can I have one for a pet? Can I, please?



Rebecca Gould helps feed the baby she named.

LIFE GOES ON AT THE LIVING SEAS

By Eryn C. Shaughnessy

Congratulations—it's a boy!

Well, not exactly a "boy"—but a male, nevertheless.

On September 13, 1991, staff members of The Living Seas, the marine life pavilion in EPCOT Center at Walt Disney World in Florida, witnessed the birth of the Park's newest feature: a buoyantly bouncing baby West Indian manatee.

"It was a very exciting event," says Elaine Leslie, Animal Activities Coordinator at Walt Disney World. "He is the first marine mammal to be bred and born here at The Living Seas."

Although dubbed "Eli" at birth, the new arrival acquired his official moniker—C.H.E.S.T.E.R.—through a contest conducted by Walt Disney World. More than 61,000 elementary school students in nine Florida counties submitted suggestions. His name, the clever entry of contest winner Rebecca Gould of Woodlands Elementary School in Longwood, Florida, is an acronym for "Children Helping Endangered Species To Eventually Recover."

Manatees are aquatic mammals similar in appearance to the sea cow. They have been thought to be the origin of many a mermaid legend—that the beautiful singing creatures reported by sailors of old were in fact small groups of manatees calling out to the ships. They dwell in both salt and fresh water inlets and help to keep coastal vegetation under control by feeding off of it. They are gentle, friendly creatures that are so non-aggressive that they have no defensive herding or territorial instincts.

In fact, the manatee's only natural enemy is, sadly, man.

Federal sanctions such as the Marine Mammal Protection Act of 1972 and the Endangered Species Act of 1974 have prohibited hunting and harassment, but unfortunately, the manatees are still not safe. According to Leslie, estuarine accidents involving outboard motor boats wound and often kill the animals, and industrial development has contaminated much of the coastal sea grasses that they rely on as their food source. These factors, combined with a slow reproduction rate, have now rendered the manatees under the threat of extinction. There are believed to be only 1,200 to 1,500 of the animals left in existence in all of North America, 30 of which are currently in rehabilitative captivity.

As yet, plans for releasing rehabilitated manatees are uncertain. Tagging in the past has proven unsuccessful. Also, the concern is that to release the manatees at this stage is to simply send them back into the hazardous environment from which they were rescued.

"U.S. Fish and Wildlife and the Florida Department of Natural Resources work in conjunction with the scientists at several aquariums that hold the animals," says Leslie, "as well as with the Save the Manatee Club, which is an offshoot of the Florida Audubon Society."

The hope is that one day the manatee population will be restored and the environment made less dangerous, so that their existence is no longer threatened.

Chester's mother, Lorelei, whose name dates back to Germanic origins of the legendary siren (similar to the mermaid) who tempted sailors on the Rhine, was the first manatee ever to be bred and born in captivity, at Miami's Seaquarium in 1975. His father, J.P. (Jean-Pierre), was found orphaned in 1980 when he was just two weeks old. They both arrived at The Living Seas in June of 1988. Dad (J.P.) has since been moved to Lowry Park Zoo in Tampa, Florida, so that mother and son can live out Chester's early development without distraction.

At birth Chester weighed in at 71 lbs. and measured 4'1"; as of December 13, he had grown to 220 lbs., 5'4,"—healthy for a calf his age. His daily life at the aquarium is similar to that of a human baby. He sleeps at night and during the early morning hours, and takes frequent naps. He spends the day with his mother, nursing and exploring his environment which, unlike a human infant's, includes a few shy fish and plenty of vegetation. He has been eating solids since the tender age of 30 days, and will eventually be able to consume 50-100 heads of lettuce a day—on top of regular meals of carrots, oat sprouts and other fruits and vegetables.

Of The Living Seas' two resident manatees, Leslie comments, "Basically, we consider Chester and Lorelei ambassadors of an endangered species...and of the manatee plight itself."

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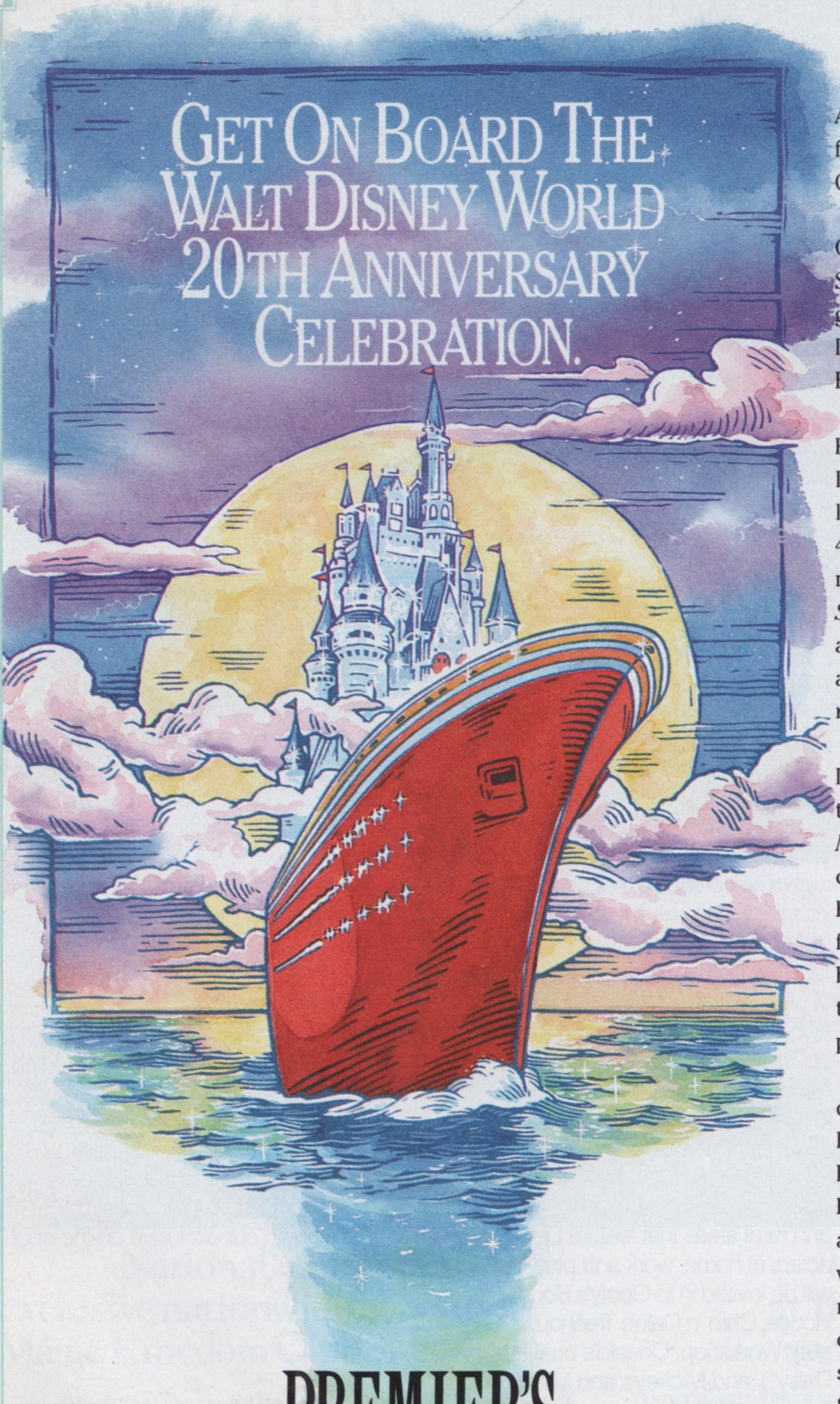

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Walt Disney World Resorts

Budget-conscious families can start packing their bags for Walt Disney World. Once **Dixie Landings Resort** opens this June, there will be more than 5,000 rooms at the Vacation Kingdom priced in the moderate range of $85 to $104 per night.

Affordable resort adventures range from the New Orleans' French Quarter at Port Orleans Resort to the flavor of the deep South at Dixie Landings to colorful island villages surrounding a 42-acre lake at the Caribbean Beach Resort.

Disney-MGM Studios

If you loved the film—and who didn't?—you just have to see **"Beauty and the Beast—Live on Stage"** at the Disney-MGM Studios Theme Park. The musical highlights kick off with the inviting show opener, "Be Our Guest," sung by a kitchenful of dancing plates, bubbling bottles, whirling, swirling chefs and chefettes with colorful, oversized utensils...and a sherbet parfait that transforms into a stunning showgirl.

Best of all, the vocal talents that breathed life into the enchanted—and enchanting—film characters do the same for their stage counterparts. You'll hear Robby Benson as Beast, Angela Lansbury as Mrs. Potts, Jerry Ohrbach as Lumiere, David Ogden Stiers as Cogsworth, and Bradley Pierce as Chip.

The film and stage show also share a musical score by Oscar-winning composers Howard Ashman and Alan Menken.

The romance and charm of "Beauty and the Beast—Live On Stage" plays five times daily at the Park's Theater of the Stars.

It's Mardi Gras time at Pleasure Island.

Pleasure Island

The all-year New Year's Eve party takes a cajun turn on March 2 and 3 when the second annual **Pleasure Island Mardi Gras Parade** takes to the streets. Members from the Krewe of Caesar, one of the many krewes that participate in the New Orleans festivities, will join the Pleasure Island dancers, Adventurers Club characters, and assorted stilt walkers in this very special festival. In addition to the parade, Pleasure Island partyers will enjoy zydeco music, cajun food and all the revelry that's part of this colorful tradition.

Disneyland

FANTASMIC! (see cover story) is not the only gig **Maleficent** is playing this spring. The seven-story-tall sorceress from "Sleeping Beauty" will also be visiting cities throughout the western United States with Mickey Mouse and the Disneyland Ambassador. They'll be spreading the word about the dazzling nighttime spectacle that brings Mickey's imagination to startling life on the Rivers of America.

For the first time since the opening of New Orleans Square—25 years ago—a new "land" is slated to debut at Disneyland. Groundbreaking for **Mickey's Toontown**, scheduled to open in 1993, took place on November 19, 1991. Conceived as a complete character community, Toontown will include a downtown, a suburban neighborhood, and rural areas that feature Disney characters at home, work and play. Visitors will be invited in to Goofy's Bounce House, Chip 'n Dale's Treehouse, Gadget's Workshop, Donald's boat (the "Miss Daisy"), and Mickey's and Minnie's homes. All the elements will be "kid-sized" and interactive, allowing guests to tailor their experience to their own interests—limited only by their imagination and sense of humor.

Tokyo Disneyland is getting a new mountain.

Tokyo Disneyland

Shortly after its Grand Opening on April 15, 1983, Disney's first international Theme Park began adding on—and it hasn't stopped since.

Right now, ***Splash Mountain*** is going up in Westernland and should be ready for a fall debut. It was recently announced that Nissan Motor Co., Ltd., would be joining the Disney Participant family as sponsor of the breathtaking five-story plunge into Brer Rabbit's Briar Patch.

Euro Disney Resort

Of course, the big news here is that after more than five years of planning and two years of construction, Euro Disney Resort will realize its **Grand Opening Celebration** on April 12. If you're not going to be there, be sure to watch for the summer issue of *DISNEY NEWS* with our exclusive on-the-spot coverage.

Deals like this only happen in Fantasyland.

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Extra! Extra! "Newsies" to premiere.

Let's Go to the Movies

Dudley Moore, Bronson Pinchot and Bryan Brown are three unfortunate visitors to Venice, Italy, who find themselves writing postcards from the edge when a bungling bellboy botches their best-laid plans in the Touchstone comedy **"Blame It on the Bellboy."**

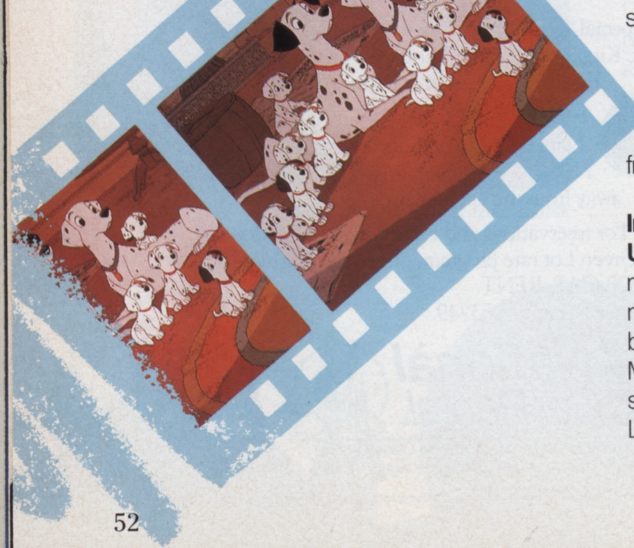
Dolly Parton turns from Arthur Murray dance instructor to personal life choreographer (*aka* talk show host) in **"Straight Talk"** from Hollywood Pictures. Co-star James Woods is the news reporter assigned to expose her manufactured psychologist credentials.

This Easter, Walt Disney Pictures debuts its first live-action musical extravaganza since "Mary Poppins." Set in 1899, **"Newsies"** is based on the true story of the newspaper boys who almost toppled the newspaper empires when the dailies of the day raised their prices.

Scientist Wayne Salinski (Rick Moranis) is at it again in Walt Disney Picture's **"Honey, I Blew Up the Baby."** This time, Wayne's new baby, Adam, wanders in front of daddy's latest experiment—an enlargement ray that expands molecules to the *nth* degree. Little Adam becomes one big baby!

When does a movie about a funeral become a comedy? When it stars Bob Hoskins, Blair Brown and Tim Curry! **"Passed Away,"** from Hollywood Pictures, follows the funeral plans being made by four estranged children when their father moves on to the great beyond.

Hollywood Pictures also offers Melanie Griffith going undercover as a Hassidic Jew to crack a murder case in **"Close to Eden."**



One hundred and one reasons to stay home.

Home Video

Let your VCR go to the dogs this spring—or, to be specific, to the dalmatians. Fresh from their recent successful theatrical release, those lovable **"101 Dalmatians"** are waiting for you to give them a good home.

Also new this spring, laughter, intrigue and suspense from three Touchstone video releases.

After discovering he has cancer, a heart surgeon (William Hurt) learns what life is like on the other side of the doctor/patient relationship in **"The Doctor."**

"True Identity" follows the adventures of Miles Pope (Lenny Henry), an aspiring young actor who goes under cover to prove that a mafia king-pin believed to be dead is actually very much alive.

How well do you really know your spouse? In the suspense thriller **"Deceived"** Goldie Hawn learns some shocking truths about the man she married.

The Disney Channel

A new, original weekday morning series for young children, **"Adventures in Wonderland"** will debut on the Channel in March. During this imaginative half-hour series, children will learn language and vocabulary skills from the zany Wonderland characters.

Also in March, **"Danny Kaye's International Children's Awards for UNICEF"** will make its exclusive premiere on The Disney Channel. The international children's music competition will be hosted by Audrey Hepburn and Roger Moore and will include exciting guests such as Natalie Cole, Gloria Estefan, Luciano Pavarotti and Gregory Peck.

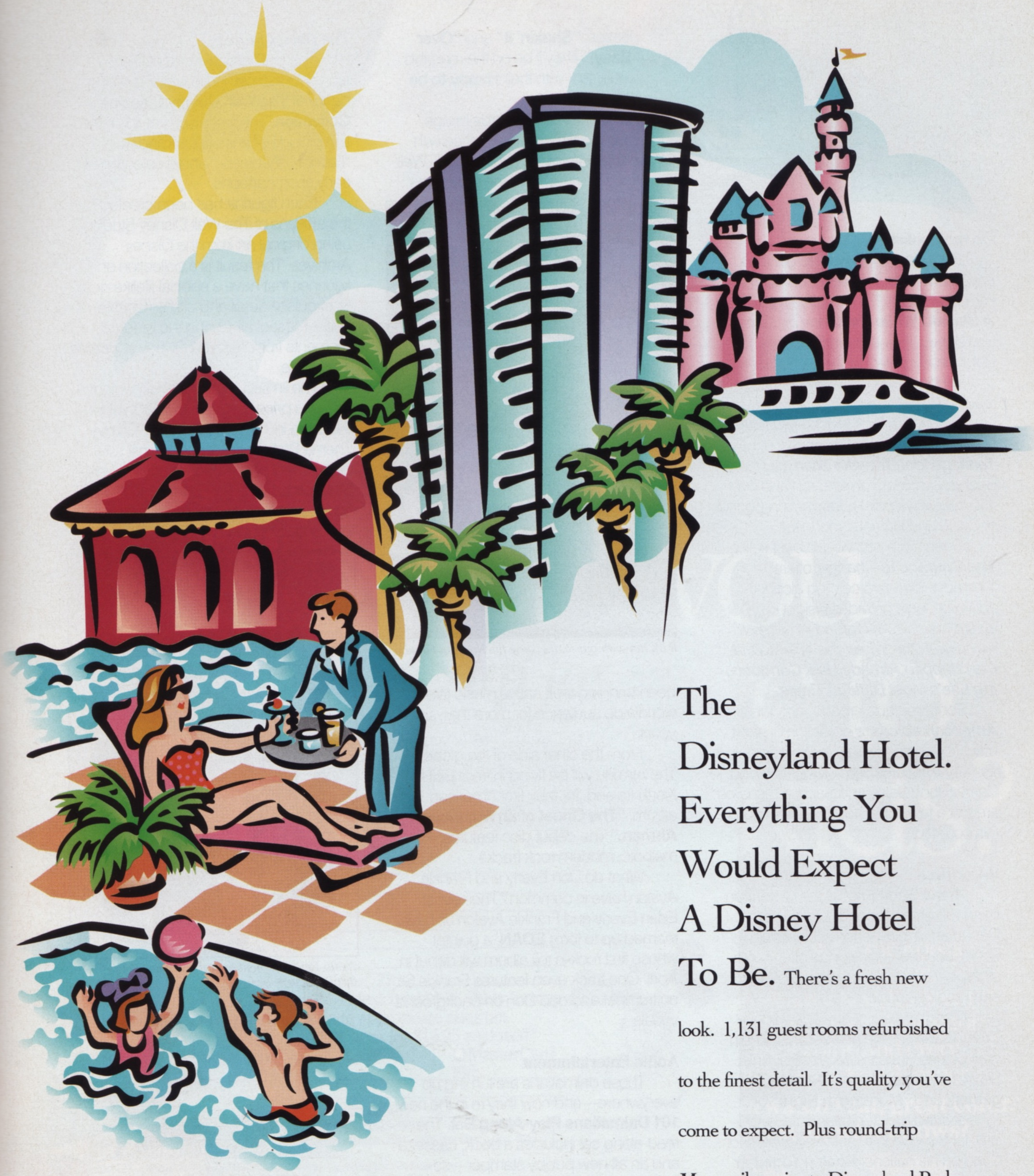
Daily "Adventures in Wonderland" on The Disney Channel.

Television

A thirty-something Delta Burke has to deal with family relationships and impending motherhood in the new Walt Disney Television movie-of-the-week **"Dayo."** When she learns she is pregnant, her childhood imaginary playmate, Dayo, reappears, helping her to get her life back on track.

"...and the Oscar goes to..." takes on new meaning when Roger Ebert and Gene Siskel are the judges. Siskel and Ebert reveal their choices during a special one-hour show called **"The Academy Awards Special: If We Picked the Winners."** Tune in to find out if your picks are their favorite flicks, too.

Siskel and Ebert decide to pick their own Oscar winners.



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Disneyland Hotel

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On the Bookshelf

Bookworms will want to get their hands on the four newest titles from Hyperion Press. For mystery lovers, ***A Stained White Radiance*** by James Lee Burke, finds cajun sleuth Dave Robicheaux entangled in the problems of childhood friends—with murderous results.

Discover a Rick Nelson few fans may recognize in his biography, ***Teenage Idol, Travelin' Man***, by Philip Bashe. Two years of research and over 150 interviews paint a fascinating portrait of Ozzie and Harriet's youngest.

Dennis Wholey, whose best seller, ***The Courage to Change***, offered millions advice on overcoming alcohol addiction, now provides insight on how to turn adversity into an advantage with his newest title, ***When the Worst That Can Happen Already Has, Conquering Life's Most Difficult Times.***

For some quick reads, look for ***American Voices***, a collection of short fiction by contemporary authors selected by Sally Arteseros. Amy Tan, Raymond Carver, John Sales and Sandra Cisneros are just a few of the authors you'll find in this collection.

Recordings

"If the Shoe Fits" is the more-than-fitting title of the second release from Canadian singer-performer Norman Foote. Fourteen new songs offer Foote-stomping adventures in wordplay, wit and magical music.

Rock 'n rollers of any age will love Craig Taubman, the newest artist to join Walt Disney Records' Music Box Artist Series label. His albums **"Rock'n Together"** and **"Morning 'n Night"** offer light-hearted rock tunes and lyrical ballads for the under-10 set. Also, watch for Craig on his national **Rock'n Together Tour**.

Parachute Express, recipients of the 1991 Parents Choice Gold Award for musical excellence, have two new releases, **"Shakin' It"** and **"Over Easy."** They'll be on the road this year, too, with their **Happy to be Here** tour.

Hollywood Records brings Aborginal music to America with **"Tribal Voice"** by Yothu Yindi. Well-known in Australia, the group has been bringing their native music to a worldwide audience for more than six years.

If it's fun with music, the shoe fits Norman Foote.

From the other side of the globe, The Airmen will be flying in from Belfast, North Ireland, for their first American album, **"The Ghost of an American Airman."** The debut disc features melodic, modern rock tracks.

What do Don Everly and Frankie Avalon have in common? Their sons! Edan Everly and Frankie Avalon Jr. have teamed up to form **EDAN**, a quintet whose first rock 'n roll album will debut in April. One track even features Frankie Sr. on trumpet and dad Don on background vocals.

Audio Entertainment

Those dalmatians are turning up everywhere—and now they're in the new **101 Dalmatians Play-Along Set**. The read-along set includes a book, cassette and an all-new puppy stamper—so you can stamp out little dalmatians everywhere you'd like! (Just remember to check with Mom before you stamp.)

The Disney Stores

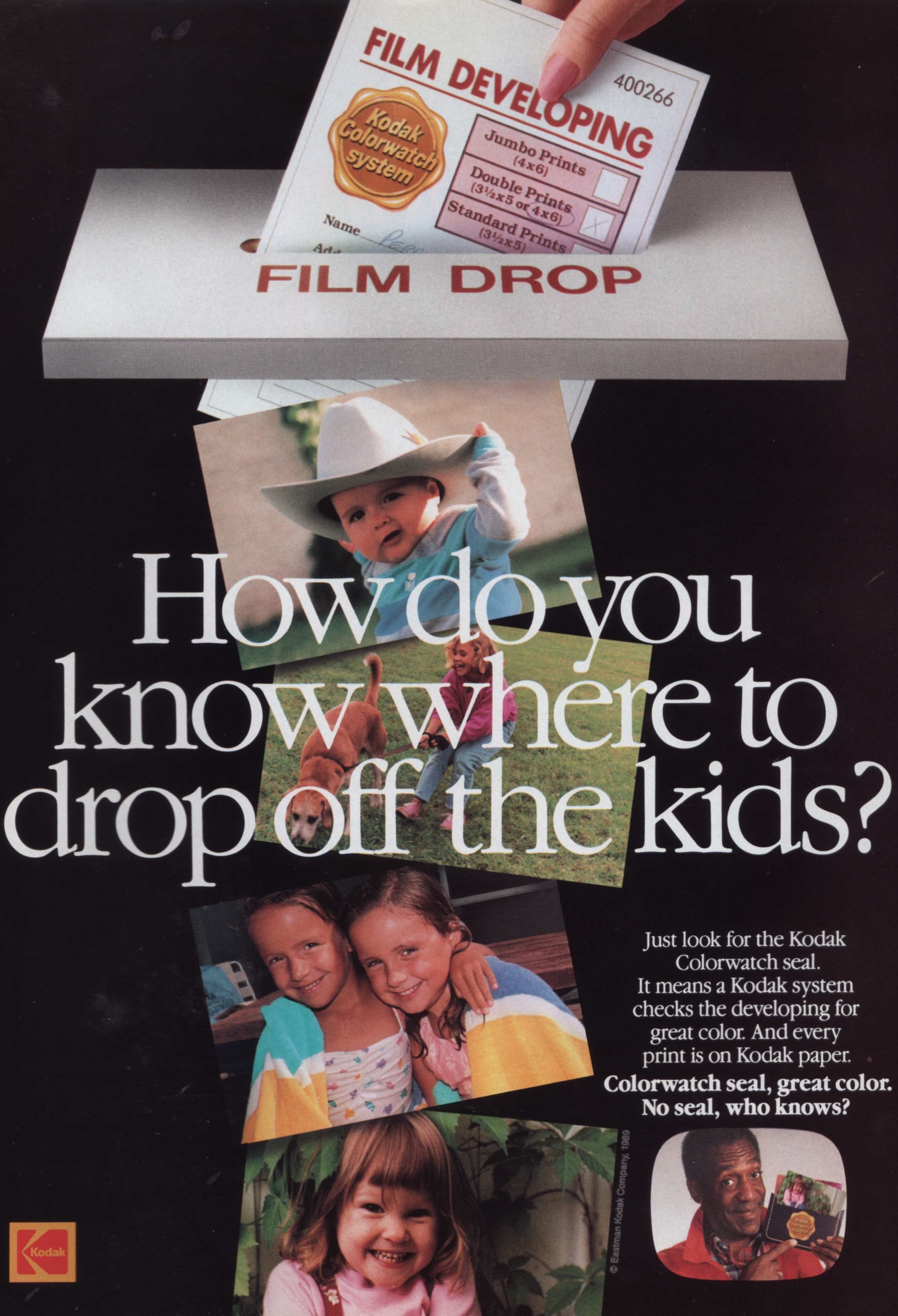
The enchanting world of Disney animation comes to life with the spring debut of **The Walt Disney Classics Collection**. The first pieces of this collection include scenes from "Cinderella," "Bambi," "Fantasia," and a selection of early short cartoons.

Each figurine has been created by the artisans of The Walt Disney Studios, using original art from the Disney Archives. The result is a collection of figurines that have a special lifelike quality, exquisite detail and craftsmanship, and—most of all—bring the magical moments from beloved Disney animated films to life.

The limited edition pieces, which range in price from $55 to $600, will be available in The Disney Stores, Disney Theme Parks, and select fine gift and department stores throughout the United States and Canada. Each hand-painted figurine also includes a Certificate of Authenticity signed by Roy E. Disney.

JOIN THE STORYTELLING CELEBRATION!

Audio Entertainment built its own castle to display new releases.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